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The Magazine for Professional Mobile Disc Jockeys • Issue #9 • August / September 1992

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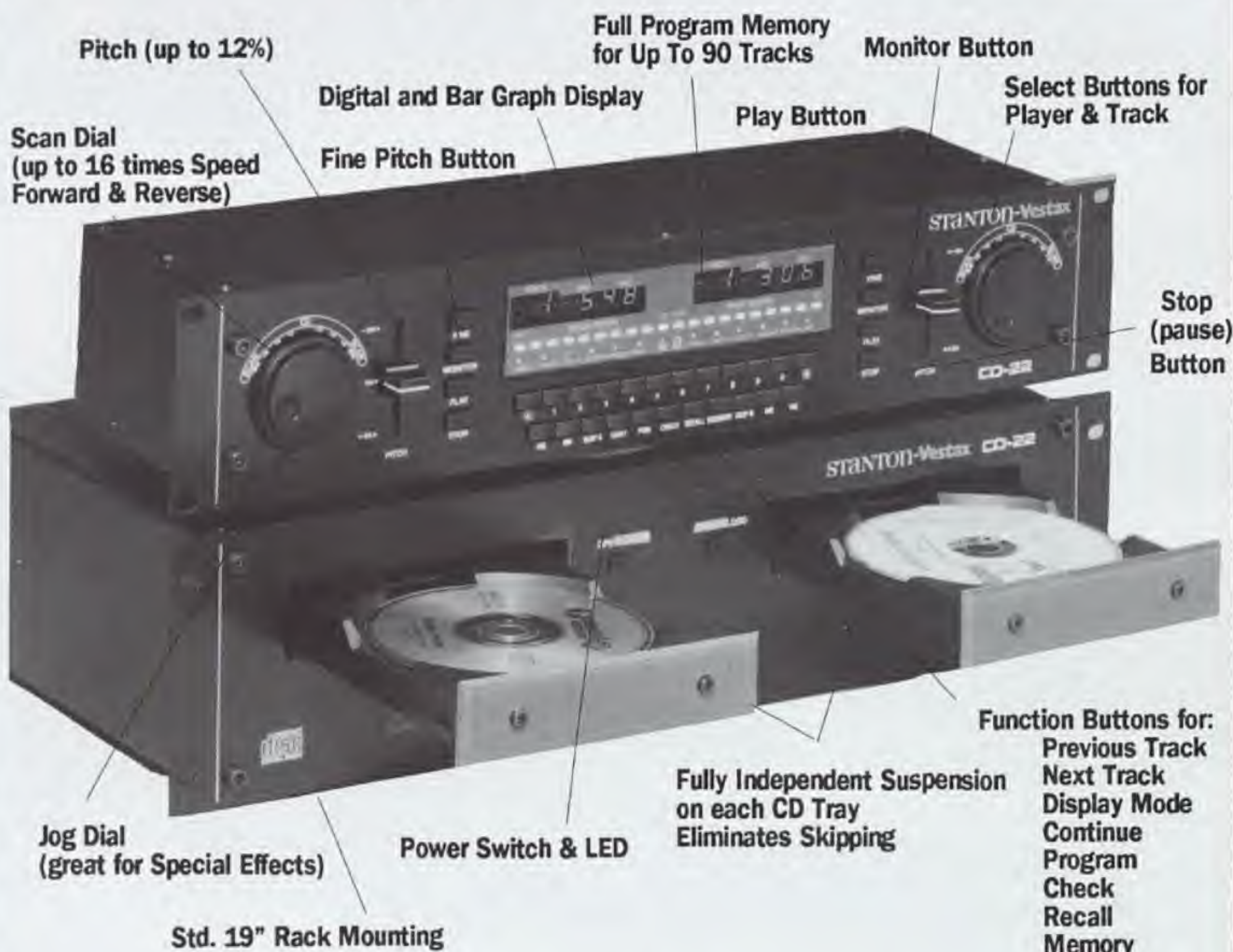
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Mobile BeatTM

The Magazine for Professional Mobile Disc Jockeys

#9 - AUGUST / SEPTEMBER 1992

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FEED



BACK

compiled and edited by mike buonaccorso

WANTED: #1 COUNTRY DJ

First it was Garth Brooks. Now, Billy Ray Cyrus' rocket to the top of the pop and country charts with "Achy Breaky Heart" has truly established crossover country music as a force in today's music scene. The mail of the last few months has steadily reflected the interest of our readers in country music regardless of where they are from.

Recently, Steven Cox of STAGES MOBILE DJs in Dixon, IL writes . . .

"Country dance is getting real popular

out here . . . I think I have tripled my country category in the last few weeks. How about a feature on COUNTRY DANCE?"

Howard Heckendorn of HECKENDORN MUSIC SERVICES in Arva, Ontario, states, "I'd love to see some coverage on the danceable music of the country category. I realize you list the 'Top Ten Country', but that's it."

We agree! Most likely, many DJs who, while willing and anxious to integrate more new country into their playlist, may be having a problem knowing what to add. As we

know, just because a title is on any top ten does not automatically make it usable to Mobile DJs.

So, the HELP WANTED sign is out. If you, or someone you know is familiar with contemporary country and country dance music as it relates to Mobile DJ'ing, we'd like to know! Drop us a line or call us at 716-385-9920!



AND NOW, TO THE MAILBAG . . .

First off, two letters on the continuing saga of "radio mobiles vs. mobile mobiles."

Dear Mobile Beat:

In the April/May, 1992 issue of Mobile Beat, I wrote a letter to the "Feedback" column about radio station disc jockeys who are allowed to advertise their personal mobile disc jockey business, without having to pay for the air time. I am pleased to say that I received 43 total letters in response to my complaint. 41 mobile disc jockeys from across the country all have similar complaints. Two radio/mobile DJs did write a letter that basically said that



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they feel that they are entitled to the free ride that they receive. Their letters were printed in the June/July issue of Mobile Beat. I would like to take this opportunity to respond to their criticism.

First, Ray Thomas from Carlisle, PA writes that a station owner "who may not be able to pay very high salaries", should be able to "compensate" his employees with air time to help promote their business activities. Ray compares this employee "benefit" with that of a restaurant owner who provides his employees with free meals. Well, Ray, I can't think of any other employee "benefit" that has the capability of putting a substantial dent into the profits of other competitors, or possibly putting other competitors out of business. I call this a "Monopoly", not an employee benefit.

Ray also writes that he trades the use of his mobile equipment for station events and remote broadcasts for promotional airtime. The problem with this practice, is that anyone can claim that their free radio ads were paid for by this method, but there is no way for anyone to verify that ALL of your free radio ads were paid for by this method. The radio station DJs in my area are running 15 ads a day promoting their business. You tell me... where do they get the time to do \$5,250.00 worth of remote exchanges per week?? By the way, I'm sure the IRS would love to hear this. My accountant tells me that you are required to pay federal and state income taxes on the value of the free air time that you receive, and the radio station would have to pay tax on the value of the free services that you provide them.





Write Now!

MOBILE BEAT INVITES YOUR FEEDBACK

ON ANY ISSUE RELATIVE TO
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WRITE: FEEDBACK, c/o MOBILE BEAT MAGAZINE, P.O. Box 309, EAST ROCHESTER, NY 14445

OR FAX YOUR LETTER TO
716-385-3637

VIEWS EXPRESSED IN "FEEDBACK" DO NOT NECESSARILY REFLECT THE VIEWS OF MOBILE BEAT MAGAZINE OR LA COMMUNICATIONS, INC.

Ray's last statement take the cake!! Ray writes that instead of whining, that I should apply for a job at my local radio station so that I can get the same "benefit" as he does. Well, Ray, first off, my mobile business is a full time job. I pay my bills with the profits from this business. I don't have time to work another job and I **SHOULDN'T HAVE TO WORK PART-TIME AT A RADIO STATION JUST TO COMPETE WITH YOU FREE-LOADERS AT RADIO STATIONS!!** It was your choice to take that low-paying radio job in the first place, so I don't want to hear YOU whining about the low pay. If I were to take your suggestion, all I would be doing would be to stoop as low as you, and I don't care to do that. I don't mind **WORKING** for my business. All I am asking, is that guys like you do the same!!!

Dan McKay, from New Orleans, somehow interpreted that I felt that all radio station DJs get this advertising for free. If my letter appeared to imply that, I must apologize. I simply meant that some (judging by the mail, probably most) radio station DJs are getting this advertising for free. Dan writes that he gets his airtime as an exchange, similar to what Ray Thomas stated. Dan says that his radio station sets a cash value for the spots, and he sets a cash value for his mobile appearances. I don't have a problem with that, as long as the value for the radio station spots is the same price that I would have to pay if I wanted to advertise my Mobile Disc jockey business on HIS radio station, and the value of his mobile appearances is the same value as what any person on the street would pay Dan for a private appearance. The problem with this exchange deal is that the radio

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station could place a value of \$1.00 for a sixty second spot for an appearance for the radio station, but charge the public \$200.00. There is no way to ensure that this "deal" is on the up-and-up, and you get right back to receiving dirt-cheap, if not free air time. Dan, if your exchanges are credible, I have no problem with that.

In closing, I would like to refer to the Civil War. The south fought the north because they had a special interest in keep their free labor. I'm quite sure that all those opposed to a rule change by the FCC to prohibit free airtime to radio station disc jockeys are in fact the radio station disc jockeys who receive free air time. Judging by the mail that I have received, you radio station DJs who are getting the free ride are out-numbered, by far. **I have a challenge for the radio station DJs who are getting mobile job's from free advertising: Take an ad out in the yellow pages, get out and "beat the bushes" and earn the jobs you get. You don't earn mobile jobs from receiving free advertising. All you're doing is hurting people who are trying to make an HONEST living.**

The effort to have a rule change is mounting. If you are competing with radio-station DJs who receive free advertising, please write: The D.J. Connection, P. O. Box 1471, Front Royal, VA 22630.

Paul T. Beardmore, The D.J. Connection



Dear Mobile Beat:

In reference to the letter from (whom-ever?) at The DJ Connection, complaining of radio DJs cutting into their mobile business with "free" advertising, allow me to speak to you from both side of the fence! I've owned a mobile disc jockey service for 17 years, but I've also been a radio disc jockey for many years before that, working in markets such as Phoenix, Tulsa, and Denver, and currently host a daily satellite radio show.

Although I'm not an FCC attorney, maybe I can shed some light on the law and current practice by most radio stations. To begin with, a radio station can charge any amount for its product (air time), including zero, if the management wishes. However, provisions of law emerging from the payola scandals of the past dictate that any announcements broadcast for which anyone employed at the station receives any form of compensation (the incoming mobile business) must be logged on the station's commercial log, each and every time it is broadcast.

If this is not being done, you have the basis for a complaint to the FCC now,



rather than waiting for the commission to create new rules, which is somewhat unlikely. (These are the feds we're talking about here.) Proving your case could be difficult, and even if you do, although you would endanger the station's license, YOU still get nothing!

Realistically, then . . . why fight it when you can joint it? Since you state the "WXXX" already has a cozy agreement with its own jocks, go see their competition, "WYYY"! Offer to provide your sound equipment for their next shopping center remote. (You run the equipment, their on-air jocks do the talking.) In exchange, they run (logged and legal) spots for your company up to the value of you and your equipment's time! This has worked well for me in the past, especially since most station outside promotions are in the daytime, when mobile equipment is otherwise sitting in storage. I've even been in the position of providing equipment to stations competing with the one I was working for at the time!

Chances are, the WXXX jocks aren't getting rich off their free advertising anyhow, since no one form of promotion, including radio, can totally cover the market. Word-of-mouth referrals from jobs well done are awfully hard to beat!

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CATERING A COMMISSION

In our next letter, DJ Jeff Holzman shares with us a potentially dangerous situation he recently encountered:

Dear Mobile Beat,

Enclosed is a copy of a letter sent to me by a local caterer after they received a copy of our Liability Insurance policy.

Basically, what this letter is saying is that if you wish to be on their list of "recommended" DJ services, you must pay them a kickback of \$50 per job. I have no major problem with that much.

However, if you read on, you'll see that they're saying their clients are **ONLY ALLOWED TO USE A DJ SERVICE FROM THE LIST**... no "outside" services allowed.

Now, maybe I'm naive, but in 13 years in this business, I've **NEVER** come across anything like this! Oh, I've paid "commissions" and "finders fees" in the past, but to say "either you pay me \$50 a pop, or you never work here again", seems to me just short of extortion!

I guess I'm a little concerned that just as the Liability Insurance thing spread like wildfire five or six years ago, this, too, may end up being a trend. It would be a little difficult to stay in business if I had to keep raising my prices to cover the demands of greedy banquet facilities all over the state!

Any advice you can offer, and all feedback from other MDJ business owners would be greatly appreciated.

Jeff Holzman
Alan Jeffries DJs, Haledon, NJ

DJs with similar experiences or advice are invited to write.



WHAT DO YOU THINK?

Dear Feedback:

I would be interested in knowing opinions of other DJs about the American Disc Jockey Association. After reading a little about them in Mobile Beat, it seemed that a national association of DJs made sense and would be a great way to organize and share

information.

However, yesterday I received their newsletter and after reading it wondered if I was naive in thinking this was an organization of DJs? It would seem that the ADJA might be more interested in selling insurance and other items such as tuxedos. The general attitude of the newsletter was somewhat patronizing and did not contain any useful information at all.

Now I can be pretty think at times so what's the story? If this is just a business there's no crime in that, but being called the ADJA seems to lead one to believe it is an organization of DJs.

What do you think?

Dave Lutyen
Hot Wax Entertainment
Massillon, OH

Overall, we think the idea of DJ associations, whether local, regional or national is a good idea provided they are run in a professional and legitimate manner. We invite all recognized DJ associations to keep us informed of their activities including meetings and events. To date, the only associations which have actively taken advantage of this service have been the Canadian Disc Jockey Association, and The ADJA. The latter is sponsoring this year's East Coast DJ Forum in Philadelphia (August 29-31), and will have representatives available to answer questions. As Mobile Beat routinely publicizes and participates in as many DJ Expos, Forums, Seminars and events as possible, we are planning to have a booth at the East Coast Forum and invite all readers to stop by!



FAX POLL



Mobile Beat Wants To Know:

How far are you willing to travel to take part in a major DJ Exposition?

During what month should such an event be held? And, how long (number of days) and on what days of the week would such a confab attract the greatest attendance? Fax your responses to 716-385-3637 or send your suggestions to: NAMDJC Survey, c/o Mobile Beat.

**FAX YOUR OPINION TO
716-385-3637**

**NO LATER THAN
AUGUST 21st, 1992.**

Mobile Beat NEWS

Compiled and edited by
Robert Lindquist

With everyone heavy into the heat of the summer wedding and party season, things have been fairly quiet at the MB News desk. There are several important events coming up, and a fax poll question which gives you a chance to influence future DJ events. But first...

Top 200 • Vinyl Recycling • Important Dates

WHAT'S IN YOUR MIX?

Last year, hundreds of Mobile Beat readers participated in determining the All-Time **Most Requested** Mobile Hits. This year, we need your help again, as we put together the **Top 200 Most Played** Mobile Hits. What's the difference? We learned from last year's list that crowds request the same basic core of music. What's most requested, however, doesn't necessarily make it what's most played. Most MDJs have their own special selection of crowd pleasers to make their mix unique. What's in your mix that you think belong on the list? Take a second look at last year's list (see page 14) and send us: 1. Up to ten songs you play that **are not** on the list, 2. Up to ten songs you always play that **are** on

the list, and 3. Up to ten songs that **are** on the list that you **never** play. Send your suggestions by October 15, 1992. Results will be in the December/January issue.

FORUM SEMINARS, EXHIBITORS ANNOUNCED.

It's reported that DJs from as far away as San Antonio, TX, Denver, CO, and Santa Barbara, CA have pre-registered for this year's East Coast DJ Forum near Philadelphia. Seminars and workshops at the event will cover such varied topics as "Wedding Marketing and Etiquette", "Karaoke", "The Art of Sound and Wattage", and "Club owner vs. Club DJs". A partial list of exhibitors in-

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Other members of the "Fun Family" are similar in exterior design but quite different in the effect they create. The **HIP HOP**™ (retails \$639) utilizes 18 lenses to project a dazzling light show with beams changing dichroic colors as they sweep from floor to ceiling. The **TEMPO**™ (retails \$621) creates a cluster of vibrantly colored beams that scan up and down while twisting side to side. The **JUBILEE**™ (retails \$567) sprays dichroic colored beams that spiral to the beat of the music.

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CHECK YOUR CALENDER

Three Amigos Productions has announced the dates for next year's DJ Expo in Canada. The show will be held at the TORONTO INTERNATIONAL CENTRE, June 11th, 12th & 13th of 1993. Although June is a busy month for DJs, the promoters decided it is also an excellent month for travelling. By having the show over three days, DJs can attend as their schedules allow. It should be a spectacular show, so operators in Canada, as well as the Northeastern US should make sure they have coverage for the weekend. For information, call 416-284-6591.

IF YOU PLAN IT, THEY WILL COME

In an effort to insure the largest possible attendance, the promoters of the First North American Mobile DJ Conference have asked us to poll our readers for suggested days and dates. Therefore, our fax poll question for this issue is: How far are you willing to travel to take part in a major DJ Exposition? During what month should such an event be held? And, how long (number of days) and on what days of the week would such a confab attract the greatest attendance? fax your responses to 716-385-3637 or send your suggestions to: NAMDJC Survey, c/o Mobile Beat.

LDI '92 SPACE EXPECTED TO SELL-OUT

With over 75% of the quiet zone booths, and over half the noisy zone space reserved, the producers of the 1992 LDI show are looking forward to a very successful show. Presently, over 425 booths have been reserved by internationally known companies such as Clay Paky, Coemar, Varilite, and High End Systems. The show, which features the latest in theatrical, stage, club and DJ lighting is scheduled for November 20-22 at the Infomart in Dallas, TX. For information on attending or exhibiting, call 212-677-5997.



WEST COAST BRIDAL PROMOTIONS ANNOUNCED

DJs in the San Francisco and Sacramento areas interested in marketing to brides-to-be may want to display at one or all of the following "Bridal Expos".

10/2-4/92 - San Francisco Shopping Center, 5th and Market in San Francisco

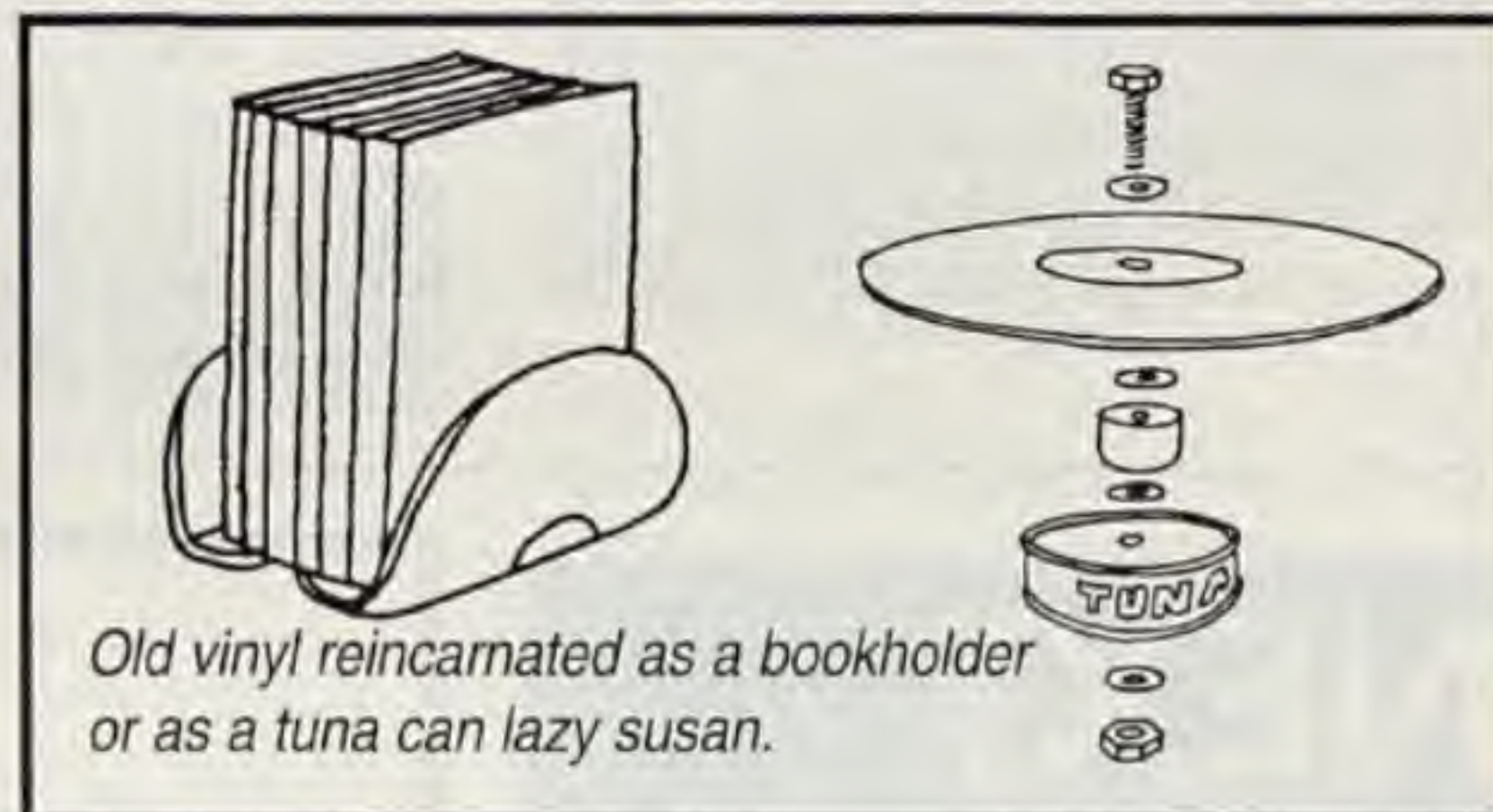
1/15-17/93 - Country Club Plaza, Sacramento.

A February 1993 Expo is also being scheduled for the San

Francisco location and two shows, one in February and one in September (93) are being set for the Sunrise Mall in Sacramento. For information, call (San Francisco) 415-541-0881 or (Sacramento) 916-482-3010. All expos are three day events and include a real wedding.

TUNA CANS AND OLD VINYL

In response to last issue's fax poll question "What can you do with old vinyl records", Calvin John of Apple Music, Seattle, WA, suggests donating them to Goodwill (or other charities) and taking the tax deduction or using them as decorations at sock hops. Calvin also brought to our attention a book entitled *Reuses: 2,133 Ways to Recycle & Reuse Things You Ordinarily Throw Away*, by Carolyn Jabs (Crown Publishing, NY). Jabs notes that "records are made of thermoplastics, and can be reshaped into practical and whimsical objects". She explains to reshape a record, put it on a foil-covered cookie sheet in a 350 degree oven or plunge it into a pan of very hot water. When the plastic is pliable, it can be folded down to make a bookend or letter rack, or rounded into a fruit or snack bowl. The book cautions, however, that before you do anything irreversible, check the value of your old records with the *Price Guide Popular and Rock Records 1948-1978*, by Jerry Osborne. That guide is available di-



rectly from the publisher at 2218 East Magnolia, Phoenix, AZ 85934.

ROLODEX UPDATE . .

Mobile Beat has moved to new, larger offices. The mailing address for the new Mobile Beat Tower Complex, is P.O. Box 309, East Rochester, NY 14445.

CORRECTION

Two incorrect phone numbers made it into the last issue. In "What's New" under Flip-top CD locker produced by CD3, the number shown is the company's fax number. To reach a real person dial 512-259-2464. In the Karaoke Manufacturer's directory, the number for Pioneer Laser Karaoke should have been 310-816-5111.



ITEMS FOR MOBILE BEAT NEWS OR FAX POLL QUESTIONS
SHOULD BE SENT TO
MOBILE BEAT NEWS,
P.O. Box 309,
EAST ROCHESTER, NY 14445,
OR FAXED TO (716) 385-3637

VIDEO JOINS LIST OF "HOW-TO'S" FOR DJs

Watching how something should be done is often easier than reading about how to do it. As a result, video tape has become the in-vogue teaching medium for a wide variety of subjects. Now, Fantastic Entertainment in cooperation with Pioneer Laser Entertainment and Star DJ's of Old Bridge, New Jersey, has produced the first, mass-marketed, DJ training video: "How To Be Successful In The Mobile DJ Business" which combines a one hour video with a ninety page workbook.

As a team, the tape and workbook hit on a variety of topics, while missing several rather important facets of the business. The hits include a concise, step-by-step explanation of equipment set-up, a terrific explanation of music mixing by Star DJ's Nick Brino, some good footage spotlighting Star DJ's personalities demonstrating how they use the performance/DJ concept and well as a valuable primer on karaoke on how to incorporate it into a DJ show.

The workbook follows the topics covered in the video and provides additional information which is quite useful. Of particular significance is the section dealing with "Music Literacy". Here you will find a comprehensive listing of essential songs, broken down by category, that no DJ should be without. The sections on "Performance and Attitude", and "Audience Interaction and Participation" are also helpful and compliment the video. These were the strongest segments on the video and make it clear to every beginner that there is more to being a successful MDJ than punching up CDs.

As good as the program is in detailing what is involved in being an MDJ, more time could have been dedicated to explaining how to do it successfully. For example, the video narration discusses popular party games and dances, but never explains what they are or how to do them. In the karaoke section, the point is made that to get people to come up to the stage, you have to excite and motivate them, but the viewer is never told how this should be accomplished. The program also ignores the fact that DJ presentations are individual and varied. It concentrates solely on the performances of one DJ company.

Productionwise, the video is a step above many of the programs seen on cable television. There is good use of visual effects and, for the most part, the narration and background music keep the viewers' interest. During a few unfortunate moments, including Brino's, the audio sounds as if the on-camera subject forgot to clip on his microphone, which could have been avoided. Plugs for Star DJ's, Star DJ's videos and the Star DJ's clothing and accessories line are distracting from the overall presentation. Being the program costs \$99.95, these could have been left off the tape and been presented by way of a separate flyer or catalog enclosed with the program. These are nit-picks, however, that anyone serious about the content is likely to overlook.

Viewing this not as an in-depth training program, but simply as a video about the Mobile DJ business, it is good. It emphasizes

the importance of proven "Dale Carnegisms" such as being enthusiastic and having the proper attitude about yourself. It encourages all DJs to see themselves as performers, and in doing so, elevates the business. It's a good starting point for beginners and should be a big help for DJs who have the technical experience but need guidance in formulating their performance.

Multi-service operators may want to integrate the video and workbook into their own training programs. First, it's a good way to find out if a new trainee is really sincere. After watching the video, they'll either be pumped up and ready to go, or ready to toss in the towel. Either way, it saves the operator money. Secondly, having trainees learn about equipment set-up, music, mixing and crowd motivation from the tape will cut on-location training time. Most importantly, for every professional MDJ who has yet to find a practical and understandable way to explain to their parents, spouse or significant other exactly what it is they do for a living, it may be invaluable.

How To Be Successful In The Mobile DJ Business is available from Fantastic Entertainment, 400 Perrine Rd, Ste. 400B, Old Bridge, NJ 08857

ff

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PATTERNS:

4 Gobos (Interchangeable)

LAMPS:

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Mobile Beat

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1992

MOBILE TOP 200

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INSTRUCTIONS

Compare what you play to the following list of songs from last year's TOP 200 voting and then send us your list of up to:

1. Ten songs you **always** play that are **not** on the list.
2. Ten songs you **never** play that are on the list.
3. Ten songs **on the list** that you play **the most**.

Fax your list to 716-385-3637 or Send to:
Mobile Beat 1992 Top 200, P.O. Box 309,
East Rochester, NY 14445. Hurry! All lists
must be received by October 15, 1992

BANG THE DRUM - RUNDGREN
ANOTHER ONE BITES THE DUST - QUEEN
PUSH IT - SALT & PEPA
WHAT A WONDERFUL WORLD - ARMSTRONG
SWING THE MOOD - JIVE BUNNY
ALLEY CAT - FABRIC
CRAZY - CLINE
EVERYBODY, EVERYBODY - BLACK BOX
FOOTLOOSE - LOGGINS
THAT'S WHAT FRIENDS ARE FOR - KNIGHT
GLORIA - BRANTIS
HUMPTY DANCE - DIGITAL UNDERGROUND
ROCKY TOP - OSBORNE / DIRT BAND
TEQUILA - CHAMPS
YMCA - VILLAGE PEOPLE
1999 - PRINCE
BILLIE JEAN - JACKSON
CHANCES ARE - MATHIS
HOLIDAY - MADONNA
I FEEL GOOD - BROWN
YOU LOST THAT LOVIN' FEELIN' - RIGHTEOUS BROS.
MY WAY - SINATRA
PLAY THAT FUNKY MUSIC - VANILLA ICE
SATISFACTION - STONES
I WANT TO SEX YOU UP - COLDE ME BADI
SUMMER WIND - SINATRA
SUPERDREAM - JAMES
WANDERER - DION
WHEN A MAN LOVES A WOMAN - SLEDGE
WIPE OUT - SURFARIES
AFTER THE LOVIN' - HUMPERDINK
AMERICAN PIE - McLEAN
ANGEL EYES - HEALY
AT THE HOP - DANNY AND THE JUNIORS
THE BIRD - MORRIS DAY
BIRTHDAY - BEATLES
BRISTOL STOMP - DOVELLS
CHICAGO - SINATRA
COTTON EYED JOE - VARIOUS
FAMILY TRADITION - WILLIAMS JR.
FOREVER AND EVER - TRAVIS
GOOD LOVIN' - RASCALS
HOTEL CALIFORNIA - EAGLES
I KNEW THE BRIDE - LOWE
JOHNNY B. GOODE - BERRY
LAST DANCE - SUMMER
LOST IN THE 50'S - MILSAP
MOONLIGHT SERENADE - MILLER
MY GIRL - TEMPTATIONS
MY PREROGATIVE - BROWN
PARTY TRAIN - GAP BAND
IT'S RAINING MEN - WEATHERGIRLS
ROCK LOBSTER - B52s
I SAW HER STANDING THERE - BEATLES
SO MANY MEN - BROWN
START ME UP - STONES
IN THE STILL OF THE NIGHT - 5 SATINS
WILD WILD WEST - ESCAPE CLUB
BAD LEROY BROWN - CROCK
I CAN'T HELP MYSELF - 4 TOPS
DANCIN' IN DARK - SPRINGSTEIN
JUNGLE LOVE - TIME
MELT WITH YOU - MOD ENGLISH
OPPOSITES ATTRACT - ABDUL
RODEO SONG - VARIOUS
REINARDUND SUE - DION
SHARP DRESSED MAN - ZZ TOP

STARDUST - VARIOUS
TAKIN' CARE OF BUSINESS - BTO
TEAR IN MY BEER - WILLIAMS
THE DANCE - BROOKS
TWIST AGAIN - CHECKER
WHITE WEDDING - IDOL
ADDICTED TO LOVE - PALMER
BAD TO THE BONE - THOROUGHGOOD
BIZARRE LOVE TRIANGLE - NEW ORDER
BORN TO BE WILD - STEPPENWOLF
BUILD ME UP BUTTERCUP - FOUNDATIONS
DON'T BE CRUEL - PRESLEY
FREE BIRD - SKYNARD
FUNKYTOWN - LIPPS INC.
HANG ON SLOOPY - McCOYS
HOLD ME, THRILL ME, KISS ME - CARTER
HURT SO GOOD - MELLANCAMP
JOY TO WORLD - 3 DOG NIGHT
KOKOMO - BEACH BOYS
LEGS - ZZ TOP
MISTY - MATHIS
OH BABY BABY - MIRACLES
SHE DRIVES ME CRAZY - FYC
SURFIN USA - BEACH BOYS
THUNDER ROLLS - BROOKS
TWO OUT OF THREE - MEATLOAF
ALL IN THE GAME - EDWARDS
ALL MY ROWDY FRIENDS - WILLIAMS
ALWAYS ON MIND - NELSON
BAD MOON RISING - CCR
BETH - KISS
BROWN SUGAR - STONES
I JUST CALLED TO SAY I LOVE YOU - WONDER
CARIBBEAN QUEEN - OCEAN
CROCODILE ROCK - JOHN
DEPERADO - EAGLES
DEVIL WITH THE BLUE DRESS - RYDER
GIMME SOME LOVIN' - DAVIS
GIVE IT TO ME - JAMES
HOUND DOG - PRESLEY
JUST A GIGOLO - ROTH
JUST THE WAY YOU ARE - JOEL
FLASHDANCE - CARA
KANSAS CITY - HARRISON
LADY - ROGERS
NIGHTS IN WHITE SATIN - MOODIES
OPEN ARMS - JOURNEY
PUMP UP THE VOLUME - MAARS
ROCK AND ROLL PART 2 - GLITTER
ROCK N' ROLL - LED ZEPHLIN
ROCK STEADY - WHISPERS
SEA OF LOVE - HONEYDRIPPERS
SOUL MAN - BLUES BROS./SAM & DAVE
SPANISH EYES - MARTINO
STRIKE IT UP - BLACK BOX
SWEET HOME ALABAMA - SKYNARD
THANK GOD I'M A COUNTRY BOY - DENVER
THEME FROM A SUMMER PLACE - FAITH
TWELFTH OF NEVER - MATHIS
WALK LIKE EGYPTIAN - BANGELS
WALK OF LIFE - DIRE STRAITS
WAY YOU MAKE ME FEEL - JACKSON
I'M SO EXCITED - POINTERS
TRULY - RITCHIE
WE'VE GOT TONIGHT - SEGER
WORD UP - CAMEO
LET THE MUSIC PLAY - SHANNON

OLD TIME ROCK AND ROLL - SEGER
SHOUT - ISLEYS / DAY / DEE
MONEY MONY - IDOL / JAMES
UNCHAINED MELODY - RIGHTEOUS BROS.
THE TWIST - CHECKER
NEW YORK, NEW YORK - SINATRA
TWIST AND SHOUT - BEATLES
CELEBRATION - KOOL & THE GANG
U CAN'T TOUCH THIS - HAMMER
CAN'T HELP FALLING IN LOVE WITH YOU - PRESLEY
CHICKEN (BIRD) DANCE - EMERALDS
IN THE MOOD - MILLER
WHAT LIKE ABOUT YOU - ROMANTICS
ELECTRIC (SLIDE) BOOGIE - GRIFFITHS
UNFORGETTABLE - COLE & COLE
WIND BENEATH MY WINGS - MIDLER
YOU SHOOK ME ALL NIGHT LONG - AC/DC
I'VE GOT FRIENDS IN LOW PLACES - BROOKS
LOVE SHACK - B52s
PROUD MARY - CCR
PARADISE BY THE DASHBOARD LIGHTS - MEATLOAF
I'VE HAD THE TIME OF MY LIFE - MEDLEY/WARNES
LADY IN RED - DeBURGH
WE ARE FAMILY - STAPLE SINGERS
LA BAMBA - LOS LOBOS
GONNA MAKE YOU SWEAT (EVERYBODY DANCE) - C&C
LIMBO ROCK - CHECKER
THE HOKEY POKEY - ANTHONY
HERE AND NOW - VANDROSS
LOUIE, LOUIE - KINGSMEN
LOCOMOTION - MINOGUE
THROUGH THE YEARS - ROGERS
HOT, HOT, HOT - POINDEXTER
JAILHOUSE ROCK - PRESLEY
STROKIN' - CLARENCE CARTER
ALWAYS - ATLANTIC STAR
CONGA - MIAMI RHYTHM
ROCK AROUND THE CLOCK - HALEY
DA BUTT - EU
CHAPEL OF LOVE - DIXIECUPS
WONDERFUL TONIGHT - CLAPTON
PRETTY WOMAN - ORBISON
ALWAYS AND FOREVER - HEATWAVE
MACK THE KNIFE - DARIN
VOGUE - MADONNA
BRICKHOUSE - COMMODORES
COULD I HAVE THIS DANCE - MURRAY
HANDS UP - OTTOWAN
DO YOU LOVE ME - CONTOURS
EVERYTHING I DO I DO FOR YOU - ADAMS
THE STROLL - DIAMONDS
BROWN EYED GIRL - MORRISON
I HEARD IT THROUGH THE GRAPEVINE - GAYE
RESPECT - FRANKLIN
STAIRWAY TO HEAVEN - LED ZEPHLIN
BUST A MOVE - YOUNG MC
WILD THING - TONE LOC
MOUNTAIN MUSIC - ALABAMA
PUMP UP JAM - TECHNOCRATICS
GREAT BALLS OF FIRE - J. L. LEWIS
ICE, ICE BABY - VANILLA ICE
INTO THE GROOVE - MADONNA
JUMP - POINTERS
SOME KIND WONDERFUL - GRAND FUNK
YOU DROPPED A BOMB - GAP BAND
YOU ARE SO BEAUTIFUL - CHECKER
WOOLY BULLY - SAM THE SHAM

Mobile Library By Mike Erb

Turning Music Into Gold

"A Sales & Marketing Manual for Mobile DJs"

Jeff Mulligan - Videostar, 37 Spring Cove Rd. Ste. 103, Nashua, NH 03062 \$24.95

This is not a "How to be a disc jockey" manual. Instead, it is well designed, intelligently written manual on sales and marketing techniques. The author has had his own DJ business since 1981 and shares with his readers many tips that might take years to discover on your own. There is no filler inside. Rather it is chock full of insightful and valuable tips on how to better sell your service. There are chapters on Advertising, Direct Mail, Publicity, and Telemarketing. Each topic is covered in great detail and the author demonstrates an excellent understanding of the material covered. A brief justification on why you should consider using a computer in your business is also included. This manual should prove to be just as valuable to the seasoned professional as to the newcomer.

Readability-	••••
Usefulness-	•••••
Value to Novice-	•••••
Value to Pro-	•••••

The DJ Handbook -

"A Complete Manual for the Beginning and Expert DJ" (1990)

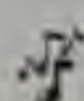
Louis A. Mongello - LAMCO, 977 Belvidere Ave., Ste. 1A, Plainfield, NJ 07060 - \$19.95

Although marketed for the "Beginning and Expert DJ", it is really more suitable for the newcomer to the business. The manual begins with a simplistic overview of equipment. Other topics include basic mixing and sampling techniques, organizing your record collection and how to go about starting a Mobile DJ business. The manual was written in a very informal writing style and had a multitude of typographic errors that proved to be very distracting. The strongest part of the manual is the chapter on contracts. Tips on what to include in a contract are given and a sample DJ contract is illustrated that might be of value if you don't already have a contract designed.

Readability-	••
Usefulness-	••
Value to Novice-	••••
Value to Pro-	•

RATING POINTS

- Poor
- Passible but could be better
- Good
- Very good
- Excellent



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- ▶ Common sales mistakes DJs make
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Sound - Lighting - Karaoke

SEND PRESS RELEASES, PHOTOS AND INFORMATION ON YOUR NEW PRODUCTS, SERVICES AND TECHNOLOGIES TO: **WHAT'S NEW, C/O MOBILE BEAT MAGAZINE, P.O. Box 309, EAST ROCHESTER, NY 14445. (FAX-716-385-3637).**

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The Laser Image is a complete, self-contained laser system which produces brilliant graphic images and 3-D aerial beam effects. Images are selected using the scanner speed and direction controls. A line level direct audio input activates the audio transducer to produce infinite music generated patterns. Add audio to the scanner generated patterns and the images bend and change shape with the music. Comes complete with scanner head, 19" rack mount controller and 25 feet of cable for \$972. US made. Show*Pro, 111 South State Street, Hackensack, NJ 07061 201-646-9522.



POWER TRAPS

The ST15-2 from Grundorf is a two-way, 15-inch speaker design with a one-inch titanium compression driver to provide crisp and clear highs. The trapezoidal enclosure is all plywood with steel corners and a durable black carpet covering. The ST 15-2 is the first in a series that will also include a 12-inch 2-way, a 15-inch 3-way, a dual 15-inch 3-way and a

dual 15-inch subwoofer. All will be available in a "Plus" version that will accommodate higher power handling capacity where needed. Prices range from \$298 to \$698. For more information, contact Grundorf, 721 Ninth Avenue, Council Bluffs, IA 51501.



MOBILE FOUR-BY-FOUR

The Quatro by American DJ Supply is a compact and affordable fixture ideal for MDJs. It features four Par 16 fixtures mounted on one bar that chase to the music via an internal mic. The effect is bright washes of light that can be colored using gel paper or dichroic lams. \$299 retail. American DJ Supply, Los Angeles, CA 90040.



BACK FROM THE BOARDWALK

At the recent NAMM Summer Session in Atlantic City (June 20 & 21), SoundTech introduced several new speaker systems engineered around new STS drivers. The Universal Series consists of all-purpose systems, rectangular in shape with constant directivity horn tweeters or piezo horn tweeters and all new heavy duty woofers. The Bantam Series Trapezoids are eleven models constructed of marine plywood and available as 2-way, 3-way or subwoofer systems. SoundTech's Radial Trapezoid speaker systems

are 2-way systems featuring either a single 15" woofer or dual 15"s coupled to SoundTech's H30 radial horn. SoundTech, 255 Corporate Woods Parkway, Vernon Hills, IL 60061 708-913-5511.



HIGH INTELLIGENCE

Like the other members of Martin's Roboscan family, the Pro 218 is compact, mobile and very capable. With eighteen built-in colors, eighteen gobos, and a strobe fast shutter, this unit can produce effects from slow sweeping beams to rapid flashes. Like all Roboscans, it's programmable, or can be set to follow the music through its built-in mic. Priced below \$2,500 with new 2000 hour lam. Tracoman, 3015 Greene Street, Hollywood, FL 33020 305-927-3005.



GOIN' FOR THE GUSTO

The effect is a rapid fire spray of multi-colored beams. The source is Show*Pro's new GUSTO. Using a specially designed asymmetrical colored mirror cylinder and dual 250 Watt MR16 high output lamps, GUSTO is one projector that can fill the room. A built-in microphone keeps the movement in sync with the music. \$765 retail. US made by Show*Pro, 111 South State Street, Hackensack, NJ 07601. 201-646-9522.

**COMING OCTOBER 1st -
MOBILE BEAT's ANNUAL DJ LIGHTING AND EFFECTS ISSUE**



OUTBOARD SAMPLER

The PDM-301 Digital Sampling Processor from KLS gives DJs the ability to add sampling to their current equipment without purchasing a new mixer. According to KLS, the ease of operation and set-up will appeal to most DJs and the quality of the unit is better than other samplers on the market. The unit takes a feed from the headphone jack of a standard mixer and sends it back in any line input. From there, it is controlled as a source. The unit has its own headphone jack to replace the one it uses from the board. KLS Electronics Group, 27501 Schoolcraft Rd. Livonia, MI 48150. 313-425-6620.

ADAPTABLE FOR DJ USE

Towards 2000 has introduced a commercially available version of their in-house sales and rental tracking computer software. The program was designed by the company after a lengthy search for a reasonably priced package with the features they required proved fruitless. According to Towards 2000's, Mark Rowlands, "All the packages we looked at either fell short of what we needed or extended way beyond our requirements and were priced out of our budget." The program provides rental allo-

cation information on all rental inventory as well as providing separate inventory control for sales inventory. The program features a full customer/vendor database and calendar scheduling system. A full accounts receivable package is included with general ledger and accounts payable modules also available.

The program is written in Foxpro and uses DBase compatible DBF files, making use of existing data easy, and allows for user manipulation of data with standard programs such as Dbase. The program is available in

the single user (list \$995) or network (list \$1495) and is currently being used by many rental and production companies. It's a natural for Mobiles who rent out their equipment, but can also be used to track bookings and do accounting. Towards 2000, 5302 Vineland Ave., North Hollywood, CA 91601 818-769-5622.

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Outrageous!!

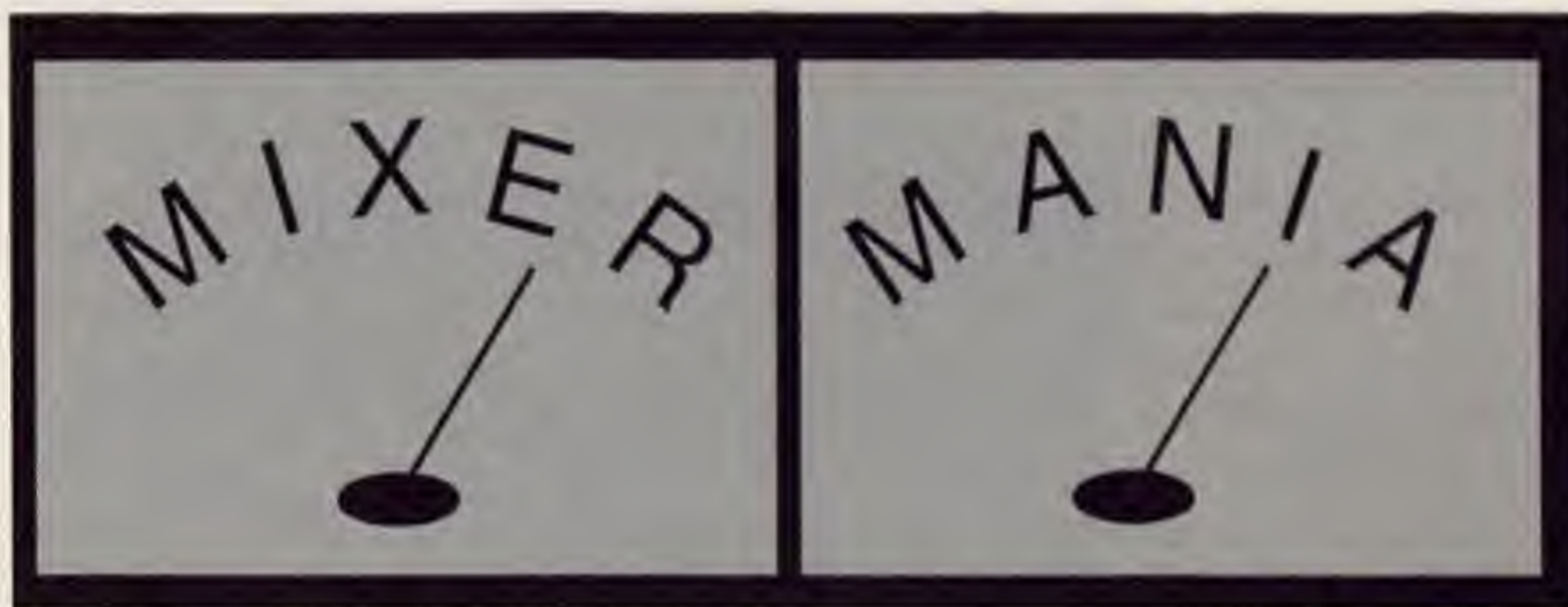


The case when closed is a compact 61" long, 15" high and 18" deep and weighs a mere 64 lbs. The top section slides back for access to all components and a removable front panel protects the electronics for transporting.

Genesis

Innovative Designs

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Los Angeles, CA 90022
(213) 728-8007
(213) 728-8510 (FAX)



BORED WITH YOUR BOARD?
ARE THE SLIDERS GETTING SLOPPY?
DO YOU FIND YOURSELF SQUEEZING
FOR GAIN AND GETTING NOTHING BUT
NOISE? AS RELIABLE AS MIXERS CAN
BE, THERE COMES A TIME WHEN YOU
NEED TO UPGRADE TO ONE OF THE
NEW, EXCITING MODELS OF THE '90s.
FOR THIS PARTICULAR COMPARISON,
MOBILE BEAT INVITED DAVOLI OF

NORTH AMERICA, FURMAN SOUND, GEMINI, GEM, STANTON AND LINEARTECH TO SUBMIT A SINGLE MIXER FROM THEIR LINE. (FOR A COMPLETE LISTING OF MIXERS SEE THE 1992.5 DJ/PRO SOUND EQUIPMENT DIRECTORY, BEGINNING ON PAGE 33). THE UNITS IN THIS REPORT REPRESENT THE STATE-OF-THE-ART IN MIXER TECHNOLOGY. VERY SOON, WE'LL HAVE THE FIRST REVIEWS OF THE NEW LINE OF MIXERS FROM MTX SOUNDCRAFTSMAN, KLS, ECLER AND OTHERS. BELOW IS A CHART WHICH ILLUSTRATES THE DIFFERENCES BETWEEN THE MIXERS IN THIS REPORT. A BRIEF DESCRIPTION AND REVIEW OF EACH MIXER FOLLOWS THE CHART.

By Henry Collins

MODEL MANUFACTURER	INPUTS OUTPUTS	CROSS FADER	EFFECTS SEND	MONITORING CUEING	SUB-BASS X-OVER	EQ	SIZE H" X W" X D"	LIST PRICE
PRE A-6 DAVOLI	2P/3L/2M/1I L/R UBAL/EQ/FX	FIXED AUTO	YES	DUAL LEDS SOURCE/MIX	YES 100/150HZ	4 BAND SLIDER	8 3/4 X 19 X 3 3/4	\$1195
DJM-8 FURMAN	2P/6L/2M L/R UBAL/BAL	REMOVABLE ASSIGNABLE	YES	DUAL LEDS SOURCE/MIX	YES 85 HZ	4 BAND ROTARY	5 1/4 X 19 X 4 1/2	\$849
PMX-15 GEMINI	2P/2L/1M L/R UBAL/REC	REMOVABLE	NO	DUAL LEDS SOURCE/MIX	NO	BASS TREBLE	4 X 10 X 7 1/2	\$215
DS-9900* GEM SOUND	3P/5L/2M L/R UBAL	ASSIGNABLE	NO	DUAL LEDS SOURCE/MIX	NO	DUAL 7-BAND	4 3/8 X 19 X 11	\$499
PMC 625 STANTON	3P/6L/2M L/R UBAL/CUE	REMOVABLE TRANSFORMER	YES	DUAL LEDS SOURCE/MIX	NO	5 BAND	3 X 19 X 8 3/4	\$400
850 LINEARTECH	2P/4L/2M L/R UBAL/REC	FIXED	NO	VUS SOURCE	NO	5 BAND SLIDERS	2 2/5 X 13 2/5 X 9 2/5	\$209

Legend: Inputs/Outputs: P=Phono, A=Aux, L=Line, M=Mic, I=Instrument.

* This unit features a built-in 12-second sampler and digital echo

Davoli PRE A-6

The PRE A-6 is a production-quality board offering a number of mixing features you would expect to find only on a studio console. The slider controls have a snug, smooth feel with high-rimmed covers for sure fingertip operation.

One of the most striking features of this 19" rack-mountable mixer was its ultra slim profile. The mixer chassis, with the exception of the power supply, had a depth of just 1 1/2". The power supply is at the bottom rear portion of the chassis and is 2 1/2" deep. This elevates the rear of the mixer and slopes the front panel making it ideal for tabletop use. The PRE A-6's slim profile is achieved through the use of board-mounted switches and faders. While this approach helps reduce chassis size and improves overall sound quality, it can often compromise durability. But, according to Davoli, this is not the case as the return rate on this unit is just 2 percent.

For exciting, ground-pounding bass, the PRE A-6 features a built-in sub-bass processor with switchable 100 Hz and



150 Hz crossover points. The unit also features electronic fading with adjustable time control. This feature provides automatic fading of program material when the mic function is in use.

This mixer is an excellent indication of where DJ mixer design is going. The input jack for a musical instrument, electronic fading and sub-bass processor will soon become standard equipment on many high-end club mixers.

Furman DJM-8

The DJM-8, at first glance, looks like a piece of complicated test equipment. The front panel is jammed with sliders, pushbuttons, indicator lights and rotary controls. Despite the abundance of controls, the DJM-8 is very straightforward and quite simple to use. One of the things that impressed me with this unit is the excellent balance exercised in the use of slider and rotary controls. Rotary controls are used for adjusting level and EQ, while all mixing is performed with sliders. It features a replaceable crossfader and gives you the choice of routing the signal through the crossfader or going straight to the amp.

Microphone equalization is provided to help you cut through crowd noise and both mic inputs have talkover switches. The house level is adjusted with a single slider control.

The DJM-8 also features sub-bass processing and two RCA phono jacks on the rear panel that lets you hook up an additional amplifier for use with a separate bass cabinet. A rotary control on the front panel allows you to pump the bass without affecting the overall program level. Outs are also provided for lighting controllers.

While the DJM-8 is a most impressive unit, it is primarily a production board for club or PA mixing applications. Mobile jocks who like to fly by the seat of their pants might find mixing on the DJM-8 a little awkward. On the other hand, mobiles who are used to working behind a radio console are apt to find this board very comfortable.

Gemini PMX-15

Budget price, compact size and popular mixing features are just a few reasons why the PMX-15 has become a hit with many first-time DJs and mixing enthusiasts. Better known as the "Scratchmaster", the PMX-

15 features a removable crossfader for easy servicing. For today's popular transformer effects, the PMX-15 features two transformer controls, one for each phono/line input.

The PMX-15 is a tabletop unit which draws its power from a separate 12V DC power source. Layout of the main controls is clean and uncluttered. The unit is designed for lightning fast mixing and scratching. Priced at about \$200, the PMX-15 is obviously not intended for production work. This is a bare bones mixer designed for use with outboard equalization and effects equipment. So, with a minimal investment, you can create a basic mixing system that can be customized to meet your current and future needs. Since sliders take a lot of abuse, the PMX-15 features removable crossfaders and transformer controls, both of which are user serviceable. Replacement crossfaders and transformer switches for the unit can be purchased from any Gemini dealer.

Gem Sound DS 900

One look at the DS9900 and you can quickly see that its design is inspired by Numark's DM1775 and DM1975 sampling

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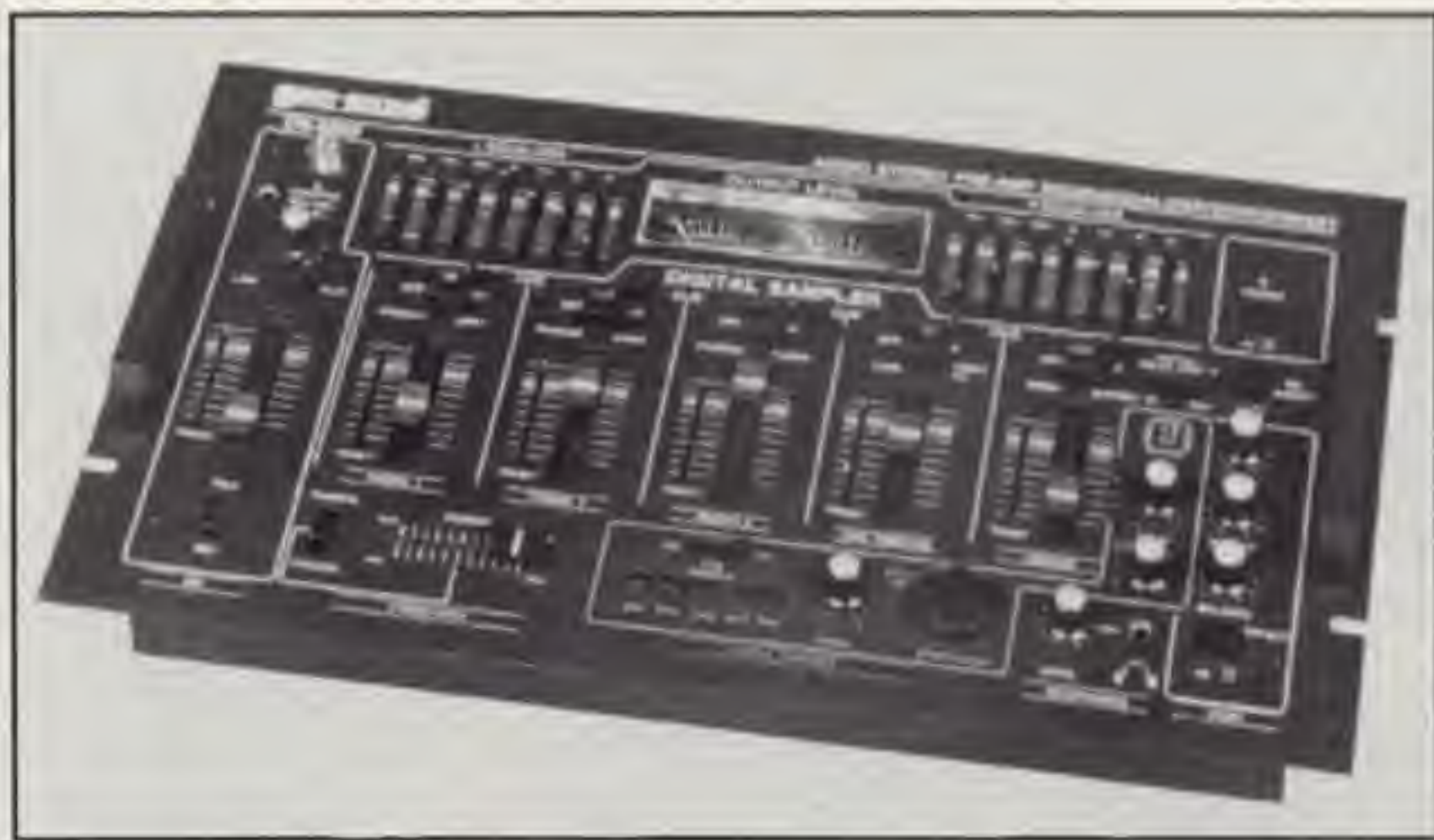
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mixers. The DS9900 is a medium-priced, 19 inch rack mount unit offering a host of mixing and program control features.

While priced at nearly half the cost of the DM1775, the DS9900 offers three times the amount of sampling time available on the Numark unit. I have field-tested an early production sample of the unit for over six months. The only adjustment that was required during this time was tightening a knob on a slider after it took a three-foot fall to the floor. The only damage sustained was a slight bend in the front panel and a mild heart palpitation.

Operating the sampler is simple and fumble-free. Simply put the unit in the record mode, select a program source and push the large Start/Stop button to begin sampling. Playback and mixing of the sampled material was also a "no brainer". The DS9900 also features a pitch control which enables you to speed

up or slow down playback of a recorded sample. In addition to the 12-second sampler (The unit I tested actually yielded 14 seconds of sampling time), The DS9900 also features digital echo and reverb with a variable delay rate of 50% to 100%. The only shortcoming I found with the unit was that it didn't offer pre-cuing of sampled material.

Stanton-Vestax PMC 625

The PMC 625 is a production-quality mixer with enough knobs and features to satisfy even the most power-mad DJ. The unit features transformer pushbuttons and a flush-mounted removable crossfader. Replacing the crossfader takes about three minutes and requires a small Phillips screwdriver—I used my small pocket Swiss Army knife.



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Layout and design of the PMC 625 is virtually identical to the PMC 900 reviewed in the February/March issue of *Mobile Beat*. Like its more expensive counterpart, the PMC 625 features pushbutton cueing (slightly improved over the previous model), effects send, and dual function LED indicators for monitoring the live mix and source inputs. The "House Loud" feature found of the PMC 900 was not offered on this unit.

The PMC 625 is designed to satisfy a wide variety of mixing preferences. Dual transformer controls let you perform transformer effects, scratch mixes and laser fast crash mixes with pushbutton ease. Layout of the front panel is clean, uncluttered and aesthetically pleasing—I'm partial to the unit's gun metal grey finish which is popular in Europe and among most recording studio equipment manufacturers. Once again, the only fault I found with the unit is the placement of the rear panel jacks. When an XLR connector is inserted, the cable extends beyond the top edge of the front panel. This can be remedied by allowing adequate space above the top edge of the front panel for cable clearance.

Lineartech 850

DJs looking for a compact and inexpensive mixer either for primary or back-up



use may want to consider the Lineartech 850 from Harbro Corporation. The unit features a total of six channels and ten inputs. Channels one and two are dedicated mic inputs. On channels three and four you can choose phono or line inputs. Channels five and six provide for up to to four more CD/tape/VTR or other line level ins.

Dual stereo outputs are provided for amplifier and tape inputs. Five band equalization (60Hz/250Hz/1KHz/3.5KHz/12KHz) is provided as are dual VU meters.

Other notable features of the Lineartech 850 include: 3-position mic AUTOTALK-
Cont'd page 49

Mobile Beat



SOLID GOLD 70'S!

Mobile Beat has again tracked down a terrific music deal for readers. This time, we have obtained a high quality collection of the greatest hits of the '70s on CD! The set includes 166 of the decade's best on 9 CDs. For more information, see the facing page.

COUNTRY HITS

DJs seeking new country releases should check out CD XPRESS of Nashville. The service is by subscription and sends out a new CD, containing ten to eighteen new releases, every two weeks. With the exception of RCA, all country labels participate in the service. Contact CDX, P.O. Box 125, Nashville, TN or call 615-321-0800.

BLESS THIS WALTZ AND SHOVE IT

Hot Hits has made available to DJs *Music For All Occasions, Volume #1*. The CD contains sixteen DJ favorites including: two versions of "Happy Birthday" (Eddy Howard's and an instrumental), "The Wedding March" by Lawrence Welk, Guy Lombardo's original version of "Auld Lang Syne", "The Anniversary Waltz" by Eddy Howard, "The Beer Barrel Polka" from the Polkateers, "The Liechtensteiner Polka" from the Mom & Dads, "The Cotton-Eyed Joe" and "Hava Nagila". There is also a trio of patriotic numbers. "America The Beautiful" is done by Cristy Lane and Pat Boone sings both "God Bless America" and "The Star Spangled Banner". To complete this diverse collection of sixteen tracks, the producers topped it off with Johnny Paycheck's, "Take This Job and Shove It." The CD sells for \$9.98 plus shipping and can be ordered by calling 1-800-874-0265.

OFF THE WALL AND IN YOUR EYES

By now you have probably picked-up Lionel Ritchie's best-of set entitled *Back to Front*. It's a good collection but for some unknown reason, they left off "Dancin' On The Ceiling". A similar disappointment was noted with Peter Gabriel's *Shaking The Tree, Sixteen Golden Hits*, which contains such Gabriel hits as "Sledgehammer", "Shock The Monkey", "Big Time" and "Solsbury Hill". Absent, however, is "In Your Eyes". Can't please everyone, I guess.

Other new anthologies reaching the shelves are: Olivia Newton John's *Back To Basics*, and, in case you haven't yet found a CD version of "Do Wah Ditty Ditty", *The Best Of Manfred Mann*.

COMING SOON

August 25th has been scheduled as the release date for the long awaited Talking Heads anthology. Entitled *Popular Favorites 1976-1992 (Sand in the Vaseline)*, the double disc pack features "28 classics plus five new songs". Prime cuts include: "Psycho Killer", "Take Me To The River", "Once In A Lifetime", "Burning Down The House", "Girlfriend is Better" and "Wild,



Peter Gabriel's Shaking The Tree is a treasure except for one missing hit.

Wild Life".

A Rod Stewart anthology is expected by Fall. The 2-CD set will include tracks from *Every Picture Tells A Story*, and *Never a Dull Moment*, as well as other material recorded while Stewart was with Mercury.

New on Rhino is a forty-four song collection of songs by The Rascals (originally, The Young Rascals) which includes "Good Lovin'", "People Got To Free" and "Groovin'" plus many of their top-forty hits of the sixties. Additional releases from Rhino resulting from their recent deal with Atlantic records include *The Bar Keys: Soul Finger, Sam & Dave: Soul Men* and *Booker T. and the MGs: And Now!* Rhino has announced the release of *Tune In: Summer of Love Vol. 1* and *Turn On: Summer Of Love Vol 2*. On the former are such Woodstock era remembrances as "Love Is All Around" by the Troggs, "Up, Up and Away" from the Fifth Dimension, and the Youngbloods "Get Together". The latter is a more psychedelic collection with "Too Much To Dream" by the Electric Prunes, "The Beat Goes On" from Sonny and Cher, The Grassroots' "Let's Live For Today" and the Procol Harum masterpiece "A Whiter Shade Of Pale". In the box set department at Rhino, *The Buck Owens Collection, 1959-1990*, a three-CD set containing forty-five of Owen's top ten hits, is slated for late summer dispatch.

Other forthcoming CD releases include a double CD by Manhattan Transfer entitled *Anthology, The Best of The Average White Band*, Firefall's *Greatest Hits* and *The Best Of Sister Sledge*.

TEN CANDLES

In celebration of the 10th anniversary of the CD, Sony is reintroducing its Mastersound line of audiophile pressings. *Ice, the monthly CD newsletter* reports that a handful of remastered CD titles, including albums by Billy Joel, Bruce Springsteen, Bob Dylan and Miles Davis will be released during September.

AT A POLISH WEDDING

"ODCZERPINY" (The Polish Wedding Unveiling Ceremony) is a must for DJs who play Polish weddings and anniversaries. It's available on cassette with Polish and English versions of: "Serdeczna Matko", "Spadia Z Wisni" and traditionals such as "I Love You Truly", "Let Me Call You Sweetheart", and others. The price of \$15.95 (plus \$2 Postage) includes cassette and twenty-five sing-along sheets. Write Ted Szymczak, 4397 Clinton Street, West Seneca, NY 14224.

WHAT'S HOT?

What are Mobiles playing this summer? According to an informal survey, "I Can't Dance" by Genesis tops the list of most played new pop tunes. The video for the song features Collins, Banks and Rutherford engaged in a rather silly walk which looks like three men on quaaludes doing "The Locomotion." Because of the extensive MTV play of the video, mobile audiences are requesting the song and imitating the walk.

Other hot summer hits include Billy Ray Cyrus' surprise smash "Achy Breaky Heart", "I'll Be There" by Mariah Carey, and still holding on is "Jump" by Kris Kross. Expect The B-52's "Good Stuff" and "Too Funky" by George Michael to be hot requests before long.

QUESTIONS!

1. Two classic dances of the Forties were The Foxtrot and The Jitterbug, but what exactly is the music that goes with these dances? When you're asked to play a Foxtrot or Jitterbug, what do **you** play? And does it work?

2. Readers are asking for a CD version of Bruce Springsteen's "Pink Cadillac". Do you know of one?

Drop us a line or fax, and we'll report back in the next issue.



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MB TOP TRAXX

CONTEMPORARY/ ROCK

1. ACHY BREAKY HEART - Billy Ray Cyrus / Mercury
2. HOLD ON MY HEART - Genesis/Atlantic
3. I'LL BE THERE - Mariah Carey / Columbia
4. THE BEST THINGS IN LIFE ARE FREE
- VANDROSS-JACKSON / A&M
5. LIFE IS A HIGHWAY - Tom Cochran / Capitol
6. WISHING ON A STAR - Covergirls / Epic
7. TOO FUNKY - George Michael / Columbia
8. FRIDAY I'M IN LOVE - Cure / Elektra
9. JUST FOR TONIGHT - Vanessa Williams / Mercury
10. STRAWBERRY LETTER 23 - Tevin Campbell / Qwest
11. YOU WON'T SEE ME CRY - Wilson Phillips / SBK
12. BABY-BABY-BABY - TLC / Arista
13. IF YOU ASKED ME - Celine Dion / Epic
14. TAKE THIS HEART - RICHARD MARX / Capitol
15. 57 CHANNELS - Bruce Springsteen / Columbia
16. GOOD STUFF - B52s / Reprise
17. JUST ANOTHER DAY - Jon Secada / SBK
18. GIVING HIM SOMETHING . . - En Vogue / Atco
19. I WILL REMEMBER YOU - Amy Grant / A&M
20. DO IT TO ME - Lionel Richie / Motown
- CLOSER TO ME - The Outfield / MCA
- WHATEVER IT TAKES - Troop / Atlantic
- YOU REMIND ME - Mary J. Blige / Uptown
- WARM IT UP - KRIS KROSS / Ruffhouse
- FALL IN LOVE AGAIN - Eddie Money / Columbia

COUNTRY

1. THE RIVER - Garth Brooks / Liberty
2. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA -
Reba McEntire / MCA
3. I SAW THE LIGHT - Wynonna / Curb
4. ACHY BREAKY HEART - Billy Ray Cyrus / Mercury
5. MIDNIGHT IN MONTGOMERY - Alan Jackson / Arista
6. SOMETHING IN RED - Lorrie Morgan / RCA
7. ACES - Suzy Bogguss / Liberty
8. BILLY THE KID - Billy Dean / Liberty
9. TAKE A LITTLE TRIP - Alabama / RCA
10. THIS ONE'S GONNA HURT YOU - Stuart & Tritt / MCA
- WE TELL OURSELVES - Clint Black / RCA
- BUBBA SHOT THE JUKEBOX - Mark Chestnutt / MCA

MB Top Traxx is based on playlist and request reports from Mobile Beat readers. Other considerations include radio airplay and sales performance according to Billboard and other publications. To report the top songs in your area, send or fax a list of YOUR TOP TEN MOST REQUESTED SONGS to Mobile Beat anytime between 8/17 - 6/21. Fax Number: (716) 385-3637.

DANCE / TOP 25

1. MY LOVIN' - En Vogue
ATCO - 95 BPM
2. HERE THE MUSIC - Gypsyman
E-LEGAL - 126 BPM
3. IN THE CLOSET - Michael Jackson
EPIC - 118 BPM
4. RUNAWAY - Deee-Lite
WARNER MUSIC - 129 BPM
5. PENNIES FROM HEAVEN - Inner City
VIRGIN - 122 BPM
6. LIVE AND LEARN - Joe Public
COLUMBIA - 107 BPM
7. KEEP ON WALKIN' - Ce Ce Peniston
A&M - 120 BPM
8. GOT TO BE FREE - 49ers
ISLAND - 120 BPM
9. JUMP - Kris Kross
RUFFHOUSE - 102 BPM
10. FOLLOW ME - Aly-US
STRICTLY RHYTHM - 122BPM
11. NU NU - Lidell Townsell
MERCURY - 122 BPM
12. CLUB LONELY - Lil' Louis
EPIC - 124 BPM
13. HELPLESS - Urbanized
MAXI - 126 BPM
14. DEEPLY DIPPY - Right Said Fred
VIRGIN - 126 BPM
15. THEY WANT EFX - Das EFX
ATCO - 100 BPM
16. SET ME FREE - Clubland
GREAT JONES - 120 BPM
17. DON'T LOSE THE MAGIC - Shawn Christopher
ARISTA - 122 BPM
18. WORKAHOLIC - 2 Unlimited
RAKAL - 125 BPM
19. PARA LOS RUMBEROS - Tito Puente
ELEKTRA - 124 BPM
20. DON'T TALK JUST KISS - Right Said Fred
VIRGIN - 124 BPM
21. STROBELIGHT HONEY - Black Sheep
MERCURY - 120 BPM
22. LA SCHMOOVE - Fu Schnickens
BMG - 107 BPM
23. TENNESSEE - Arrested Development
CHRYSALIS - 98 BPM
24. O FORTUNA - Apotheosis
RAKAL - 124 BPM
25. JUMP AROUND - House Of Pain
TOMMY BOY - 107 BPM

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REMIX REPORT

by 'DJ Joe' Ragona

highlighting the best from independent remix services

Welcome to all new mobiles who have just joined us. As always, it is my pleasure to report on some of today's hottest releases in the remix industry.

ULTIMIX RHYTHM & SCRATCH, VOL 2.

Here it is, the long-awaited second release to Ultimix's Satellite Series of Rhythm & Scratch Tracks. This is not your regular Ultimix remix service. It features ten, seven minute bonus loop beats from songs including "Motownphilly", "Good Vibrations", "3 A.M. Eternal", "Funky Drummer", "Push It" and more, plus fifty samples and scratches.

Ultimix has provided us these exceptional bonus albums and went to great lengths to make them easy to work with.

Each rhythm track features a defined number of intro beats and a definite kick-in point. Some kick-in points may utilize the vocals from the particular song, samples, scratching, or a combination of all three. All of the intro beats are indicated on the label. Not only that, but the vinyl provides an eye cue break line to help distinguish when the rhythm changes to a steady beat. The CD has a corresponding index point as well. If you would like to use a rhythm track alone, all you do is cue it up after the eye cue break line.

The rhythm tracks even have what they call a "Sonic End Cue" which is an audible end cue that lets you know the track is about to end. At precisely 64 beats prior to the end of the record, you'll hear a "Whip-Clap" sound indicating you'd better get another freakin' record ready quick! The track ends cold with an explosion and sound effects so you can

drop into another song or change the beat entirely.

Continuing on to the Scratch Tracks. I have never heard samples and scratches being so precisely recorded before. At 1.5 second intervals and arranged in alphabetical order, these scratch tracks are among the hardest to find. Ultimix has also placed the scratch tracks at two points on the disc. By

having these tracks on the inner and outer diameter, you will, 1. Have a backup of a certain sample you have worn out and, 2. you may find the tone arm is more stable on the inner or outer grooves for a particular scratch. It is also quicker to cue a scratch on the outer dimensions of the disc, however it takes less rotation of the disc to achieve a scratch effect on the inner groove if you are looking for speed. It's your choice.

Overall, Rhythm & Scratch Tracks, Vol. 2 is good. It does what it's supposed to do and gives us something else to play with. The sample effects are just that. Ultimix has provided us with more samples than actual scratch effects. Transformers note: the end



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of the scratch tracks have five or six different tones for you transform the life out of.

X-MIX

The third release from X-Mix continues with the professionalism and smooth blending techniques that are featured in their first two. However, issue three, side A is geared towards the underground DJ. Each of the mixes use the underground versions from the original twelve inch in order to keep it synonymous.

Club Lonely uses the "I'm On The Guest List" mix and is really restructured overall. A few overdub samples are added, but you may not notice too much of a difference from the original. Each mix though, is segued better than the first two issues as you can hardly tell when the songs are changing over to the next one. A great credit goes out to the X boys for that.

Along with Club Lonely, "Keep on Walkin'" also utilizes the underground mix. This time, the "Maurice UndergRound Mix" is used and the entire remix is again slightly restructured. Some fancy overdub loops of Ce Ce herself are thrown in at about the halfway mark.

If you're not familiar with Para Los Rumberos, don't worry, coming out of Ce Ce's new hit will definitely have your crowd up for more. The Latin-Underground is here to stay. Be assured that this one hits home for the party animals.

Side B has a great re-work of "Strobe-light Honey." This, in my opinion, is the best cut on Delight 90 which spices up the original "Maybe we did it" mix from the twelve inch. I don't like Rap too much, but this one is playable. They give intros, breaks and outros for mixing. Overdubs from 900 number are also included. Check out the mix of "Last Night A DJ Saved My Life" as well, the 90's housed up version kicks!

FACTOR 3 RECORDS

As a first timer to this report, Factor 3 slams out issue #4 with a great rework of Eddie Grant's "Electric Avenue". Their new bedtrack features an instrumental segue between Michael Jackson's "Billie Jean" and the Beat Club's "Security". Fancy edit tricks and smooth overdubbing will have your crowd praising your mixing style!

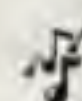
Janet and Luther have it together in Factor's remix of "The Best Things In Life Are Free" as they add the appropriate Jackson samples and overdubs while transform-panning the voice for an interesting sound. Breaks are provided for the mixing genius.

Workaholic get some of its own overdubbing action with sequencing and slice edits for a new version workable for any DJ into the techno scene.

If you're looking for a medley to introduce some new hits, this Kriss Kross megamix is it! It begins with "Jump" but it is not your average "Play this tune then mix in the next one" medley. Factor does some neat slicing effects once again along with awesome backwards overdubs while continuing to play out many of the future Kross hits from the kids' album, *Totally Krossed Out*.

REMINDER

City Wide is coming out with their Classic Medley Mix combining forty solid minutes of classic dance tracks from the late seventies to early eighties. It's on wax and CD! Have fun and keep spinnin' loud!



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The PDJS1 is perfect for rocking house and block parties, weddings and other social events. To make getting there a lot easier, the carpet-covered rack, speakers and console are designed to ensure greater portability and increased durability.

For cooler, more reliable operation, the GA555 power amplifier features a built-in turbo fan and solid-state output protection circuitry. With your choice of six built-in sound effects, the SA3090 mixer lets you add machine gun, police car, ray gun

sounds and more with the push of a button. The mixer also features a precision crossfader, dual seven band equalizer, selectable source monitoring, and echo.

To pump out penetrating bass and sharp, crisp highs, the PDJS1 comes complete with two 1003C speakers each with a massive 15" woofer, three piezo super horns and a 4" x 10" midrange horn.

So, if high price has kept you from becoming a professional mobile DJ, check out Gem Sound's PDJS1 system at your local audio retailer. At just \$995.95, it's one move that can help put money back in your pocket.

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THE MULTIPLE PERSONALITIES OF PERFORMANCE ENTERTAINERS

In the past, "Mobile Entertainer" has been synonymous with "Mobile Disc Jockey." But thanks to a growing group of pioneers, the term Mobile Entertainer is now becoming an umbrella that covers not only Mobile Disc Jockeys, but Karaoke Hosts and other specialized forms of on-location entertainment. With this evolution comes new opportunities for individuals to profit from their talents. While the market remains open to those who excel in the traditional role of DJ/MC, this band of pioneers is elevating the DJ concept to a new high. Enter, the PERFORMANCE DJ/ENTERTAINER, whose show combines music with extensive audience interaction.

In this segment of Mobile Spectrum, we'll meet three people with different approaches to performance entertaining. The first is a DJ who's goal is to have a DJ show that has "the quality of a Las Vegas style review". The second is a lady who mixes celebrity impersonations with DJ'ing. The third is a performer who, for over ten years, has been combining his talents as a singer and "DJ-like" entertainer with the concept of karaoke. Together, this trio presents some interesting ideas and possible new trends in Mobile Entertainment.

FACING THE MUSIC

One of the first to develop the performance DJ/entertainment concept on a large scale was Dave Hastings, of Sound Solution, Toronto. Dave has been in the DJ business for over seventeen years and recently reached the milestone of performing at his two thousand, one hundred twenty-fifth wedding reception. Hastings explains there is much more to being a performance DJ/entertainer than picking up an inflatable guitar and lip-



Shirley McAfee as Marilyn Monroe

syncing. "A lot of it comes down to the amount of preparation that goes into the show. My show, for example, is practiced, video taped, redone and practiced again."

Hastings has developed fifty-four different skits, each built around a DJ standard and usually featuring an impersonation of the selected artist. The skits are performed at various times throughout his DJ show. During *Jail House Rock*, for example, Hastings dons an Elvis mask and while lip-syncing the words, he mimes Presley's infamous movements. He uses an extensive wardrobe of

costumes and lavish props including a custom made guitar with over 23 feet of electric neon lighting. Some of Hastings' other personalities include Dion, Mick Jagger, Bob Marley and Michael Jackson. In designing his routines, he carefully studies the movements of the personalities he mimics and is obsessed with getting it right. He will even call in professional dance choreographers to help him perfect the steps and movements.

Essential to his routines, Dave's music library includes nearly twenty-one thousand selections on tape and CD. To initiate requests from the floor, cards are placed on the tables and collected personally throughout the performance.

Although each routine is well rehearsed, Hastings says the overall performance is flexible, "I would never do all fifty-four skits during a show, but I have them available. I decide which routines I'll do when I get a feel for what the crowd wants." On average, he does a single, two and a half to three minute routine every fifteen minutes.

When not in costume, Dave is on the dance floor, teaching the Chicken (Bird) Dance or getting the guests to go for a new record for the Conga line. He recently led one of the longest conga lines on record when over seven hundred and fifty people followed him out the main entrance of the Metro Toronto Convention Center, down a main street, and back in another entrance.

For Hastings, the performance/DJ concept is working well as many of Toronto's major hotels now recommend Sound Solution to their corporate clients. In addition, several other area Disc Jockeys are experimenting with performance entertaining to keep up with the growing demand for this type of DJ show.



Dave Hastings on Neon Saxophone

MOBILE MATERIALIZES AS MARILYN, MIDLER AND MADONNA

Unlike performance DJ/entertainers who lip sync their way through celebrity impersonations, Shirley McAfee has perfected the vocal side of celebrity impersonations as well as the visual side. During a typical DJ show, Shirley performs live, in appropriate costumes, the music of Madonna, Bette Midler and Marilyn Monroe. The costumes, however are secondary. Along with the "Material Girl", "Miss M" and Norma Jean, she can duplicate the vocal qualities of Barbara Streisand, Patsy Cline, Reba McEntyre, Bonnie Raitt, Linda Ronstadt and others. She recalls first doing celebrity impersonations at age five with a rendition of "On the Good Ship Loli-pop" which earned her the nickname "Shirley Temple." Now, she has developed her act to the extent she is getting national exposure. A recent edition of "The Sally Jesse Raphael Show" about the life of Marilyn Monroe included Shirley as one of the special guest "Marilyn impersonators."

What's even more interesting is how Shirley works her singing and celebrity impersonations into her DJ show. Typi-

cally, the first half of her show is live. Along with an assistant to facilitate quick on-stage costume changes and a sound man to handle the backgrounds and breaks, Shirley will take the stage and perform for up to two hours. Her music backgrounds are either purchased "Sing-Along" tapes, or recorded in her own studio.

For the second half of the show, Shirley returns to a more traditional DJ role. But, by her own admission "I never just DJ, I do different activities, I coordinate the people, I teach them dances, I get 'em to do sing-alongs, I get 'em dressed up and to do skits, even at weddings, where everybody starts off sitting at separate tables, people enjoy having someone who can really be a catalyst and get people unified." McAfee sees herself less as an innovator and more as the beginning of the wave of the future in DJ entertainment. As the industry develops, she predicts, Disc Jockey entertainment will need to become more integrated with greater depth and dimension.

Presently, McAfee charges between \$500- \$1,000 for a show complete with live singing and impersonations. For shows without the specialty segment, her rate averages \$100 per hour. Along with doing

shows all over New England, she works regularly at the Upstairs Club in Sturbridge Massachusetts. As a supplemental service, she books out other DJs, celebrity look-alikes and comedians when her own calendar is filled.

I WAS KARAOKE WHEN KARAOKE WASN'T KOOL

In our search for interesting subjects along "The Mobile Spectrum", we occasionally cross paths with mobile entertainers who are so unique in what they do, they defy being classified as a DJ, DJ/entertainer or Karaoke MC. A prime example is Matt Lucas. To anyone outside the mobile entertainment industry, Matt would probably be labeled "Lounge Singer" and that would be that. But Mobile Beat doesn't do stories about lounge singers. He's not a DJ, but there are some fascinating parallels. He has a lot in common with karaoke, but you can't use that tag either.

Matt's professional career began in the early fifties. He was hired as a studio drummer at Sun Records in Nashville during the Rockabilly era that gave birth to such art-



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ists as Elvis Presley, Roy Orbison, and Carl Perkins. By the late fifties, he had stepped to the front as a vocalist and cut a record called "I'm Movin' On" which sold over three and half million copies on the Smash label. Lucas then hit the road for three decades playing Rock N' Roll, Rhythm and Blues, Jazz, and even Disco at nightclubs throughout Europe and Canada.

Upon returning to the US in the late seventies, Lucas formed a trio and, for a time, settled into playing the "Holiday Inn" circuit. In a style typical of mid-seventies lounge entertainment, Matt's repertoire of music from the forties, fifties and sixties was a popular draw. Unfortunately, it wasn't what his musicians were comfortable playing. Looking toward the contemporary music scene, they gave notice. Before they left, however, Matt took them into a studio in Canonsburg, Pennsylvania. There the trio spent three solid weeks recording the instrumental backgrounds to every song in their repertoire. By the end of the marathon, over six hundred background tracks had been recorded.

With his stacks of background tracks on cassettes, Lucas headed to a pro audio shop where he picked up a small amp, two speakers, a tape deck, and a mic with an echo unit. As he puts it, "I've been workin' ever since, it's been fantastic. My band never gets tired, they never get drunk, they never show up late for work and they do everything in my key. At the end of the evening, I can put 'em in the back of my car and I'm gone!" Now, "Matt Lucas and his Invisible Band" is a popular draw on cruise ships, and in top hotels and nightclubs. Mobile Beat caught up with him at the Eden Roc Hotel in Miami Beach where he performs regularly.

Although it's natural to compare Lucas' performance to karaoke, his stage presence and style are actually closer to that of



Matt Lucas and his "Invisible Band"

a seasoned Mobile DJ. Working the crowd, he is indeed a pro. "I mix with the people", he explains, "they're my critics, they're who I play for. I'm an entertainer and this is my bread and butter. The whole

thing is 'Hi, how you doin', nice to have you here, and I hope you come back.' He knows his material so well that, when he's asked to sing a request, he can select and cue the background track almost as fast as a DJ can select and cue a CD. And he does it in such a way that no one notices the short break in the performance. It makes little difference whether he's crooning a classic from the fifties or just talking with folks about their home town, his charismatic and enthusiastic approach is genuine.

As a singer, he is relaxed and confident. Dressed in a tuxedo, he roams the floor throughout his forty-minute sets, just doing what he enjoys doing, singing and talking to people. In the days before *Wayne's World*, Bill Murray and Paul Schaeffer did a series of skits on Saturday Night Live that featured Murray as an off-key, slightly abrasive and corny small-time lounge singer. What made the skits funny was Murray trying to do something he obviously had no talent for. Matt Lucas, on the other hand, has the talent, experience and ability to pull it off, night after night. And after the show, he simply pulls the plug, covers his equipment, takes his tapes and wireless mic and heads home.





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SPINNIN' TOWARD RETIREMENT

by Michael R. Erb

For some people, the Mobile Disc Jockey business is a way to be the center of attention. Others have learned it's a great part-time way to make extra money. Still others have found that being a full-time single or multiple system operator can be a satisfying way to earn a decent living. For Joel Miller, being a Mobile Disc Jockey is how he's planning for an early retirement.

During the early 1970s, Joel was one of the highest rated radio personalities in Erie, Pennsylvania, which made his entry into the mobile DJ business quite easy and instantly successful. In 1976, his was one of the only DJ operations of its kind in Erie, so it wasn't long before he left radio to pursue the mobile business full-time. Concurrently he started an accounting practice but sold it as the mobile business took off. He focused solely on what he was doing and believed that by legitimizing the MDJ as a viable alternative to a band, his business would grow. He recalls thinking, "If I want to be in this business a long time, the only way it's going to happen is if people are really sold on the viability of having a DJ." Eventually it got to the point where people were saying, "We're either going to get a band or Joel Miller".

Today he is usually fully booked and often turns down jobs. However, even turning down work has become a money making opportunity for Joel. He has developed a sophisticated method of handling referral business that nets him a tidy profit. He explains, "I took a chance and said that I'm going to give work to as many other DJs out there as I can, after filling my calendar first, of course. It really has worked out and my referral business brings in enough extra money to pay for my annual advertising budget". Because of his reputation, the referral business has not undermined his own business in any way whatsoever.

It is no secret that the mobile DJ business is becoming more crowded and it is for this reason that anything that you



Photo by Times Publishing, Erie, PA

can do to set your business apart from the competition is to your benefit. Joel Miller took the knowledge he gained while working for a band and applied it to his DJ business. He utilizes a sophisticated lighting and pyrotechnics display to give his shows added pizzazz. Some of the pyrotechnic effects that he uses are flame throwers, confetti cannons, and flash bombs. His lighting effects include revolving lights, chase lights, rain lights, pulse lights, blade lights, strobe and flood lights. Throw in a fogger and you've got one heck of a display.

Joel charges \$250 for up to three hours for most events. Weddings fetch \$330. He does not charge extra for special effects. Compact discs are used to a

minor extent but Joel still gets much of his music on vinyl thanks in part to several outlets in Erie that stock a decent selection of records. Equipment includes Carver Amplifiers, BBE Sonic Maximizer, Peavey Mixer, and Numark 1400 Turntables. For speakers, Joel uses Altec Horns, JBL

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Photo by Dave Zukowski

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Because a self-employed single operator has no outside help when it comes time to retire, it would be wise to have a game plan to address that fact. For Joel, that game plan includes managing rental properties. While Miller works nearly 200 one-niters a year, he spends his weekdays planning for an early retirement. Miller has discovered real estate rental housing to be an excellent way to invest the profits from his successful mobile business. Today, at the age of 37, Joel Miller not only makes a decent living from his business but along with several partners, is in control of over \$3,000,000 in commercial and residential real estate.

Joel has strong opinions regarding the cash nature of this business. Quite simply, declare all your income. At some point you may need a strong income statement to take to the bank. Considering that it is illegal to do otherwise, it is not only good advice, but part of a proven technique from one mobile who is planning for the future.



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1100A - Same as 900A except 525W p/c @ 8 Ω , 850W p/c @ 4 Ω , 1100W p/c @ 2 Ω . \$1,249

1550 - 330W p/c @ 8 Ω , 540W p/c @ 4 Ω , 725W p/c @ 2 Ω , balanced inputs, mono bridge & ground lift, with turbo power supply, internal fan cooled, 2 rack height. \$1,179

1590 - Same as 1550 with 11 LED "VU" output power display, "Peak Limiter/Soft Clip" feature. \$1,339

9220 - 350W p/c @ 8 Ω , 590W p/c @ 4 Ω , 775W p/c @ 2 Ω , dual 11 LED output power display, "Peak Limiter/Soft Clip" feature, turbo power supply, internal fan cooled. \$1,299

9420 - 525W p/c @ 8 Ω , 850W p/c @ 4 Ω , 1100W p/c @ 2 Ω , features same as 9220. \$1,499

8120A - 2 Channel Bi-Amplifier, LF 330W p/c @ 8 Ω , 540W p/c @ 4 Ω , 725W p/c @ 2 Ω , HF 160W p/c @ 16 Ω , 330W p/c @ 8 Ω , balanced inputs, selectable crossover frequency, internal 2 speed fan. \$1,339

SUB1850 - 3 Channels w/ 2 stereo full range channels & 1 subwoofer channel with selectable crossover frequencies, balanced inputs, 225W @ 8 Ω per full range channel, 385W @ 4 Ω per full range channel, 525W @ 8 Ω subwoofer channel, 850W @ 4 Ω subwoofer channel, 1125W @ 2 Ω subwoofer channel, internal 2 speed fan. \$1,499

AMERICAN DJ SUPPLY

A-800 - 200W p/c @ 8 Ω , bridged mono 390W p/c, 2 rack space slim design, made in USA, 3-year warranty. \$989

ASHLY AUDIO

FET-1000C - 120W RMS p/c @ 8 Ω . \$699.99

FET-1000M - (1000C w/ meter & XLR's). \$799.99

FET-1500C - 200W RMS p/c @ 8 Ω . \$799.99

FET-1500M - (1500C w/ meter & XLR's). \$899.99

FET-2000C - 300W RMS p/c @ 8 W Ω . \$999.99

FET-2000M - (2000C w/ meter & XLR's). \$1,099.99

BGW SYSTEMS, INC.

GTB - 800W p/c @ 2 Ω , 400W p/c @ 4 Ω , 300W p/c @ 8 Ω , H.D. power supply, active balanced inputs, forced air cooled. \$1,539

750 F/G - 450W p/c @ 4 Ω , 300W p/c @ 8 Ω , 900W mono @ 8 Ω , 2Kw IHF dynamic music power, 51dB LED indicators, fan defeat switch, precision attenuators. \$1,849

350 - 600W mono @ 8 Ω , 325W p/c @ 4 Ω , 200W p/c @ 8 Ω , Loudspeaker protection, magnetic circuit breaker, power switch. \$1,199

8500T - 450W p/c @ 4 Ω , 300W p/c @ 8 Ω , rear mounted gain controls, bridging switch, barrier strip inputs & outputs, 1/4" input connectors. \$1,299
7500T - 300W p/c @ 4 Ω , 200W p/c @ 8 Ω , rear mounted gain controls,

bridging switch, barrier strip inputs & outputs, loudspeaker protection. \$849

BIAMP SYSTEMS

CPA 650 - 325W p/c @ 4 Ω , 650W mono bridge @ 8 Ω ; passively cooled; UL listed; 5 peak indicators; muted turn-on; balanced inputs. \$799

CPA 130 - 65W p/c @ 4 Ω ; 130W mono bridge @ 8 Ω ; passively cooled; peak indicators; balanced inputs. \$549

CARVER

PM-120 - 60W p/c @ 4 W, 40W p/c 8 Ω , 1 space, 1/4", XLR or terminal strip inputs. 10 lbs. \$560

PM-300 - 150W p/c @ 4 W, 110W p/c 8 Ω , 1 space, 1/4", XLR or terminal strip inputs. 11 lbs. \$750

PT-1250 - 625W p/c @ 4 W, 465W p/c 8 Ω , 1000W parallel mono @ 2 Ω , 11 lbs. \$1550

Both are fan cooled with bal. & unbal., XLR & 1/4", 7 segment power meters, 19" rack mounts.

PT-1800 - 1100W p/c @ 2 W, 900W p/c 4 Ω , 600W p/c 8 Ω , 2200 w/ mono β ptdye δ at 4 Ω , 48 lbs. \$1500

PT-2400 - 1500W p/c @ 2 W, 1200W p/c 4 Ω , 750W p/c 8 Ω , 3000 w/ mono β ptdye δ at 4 Ω , 48 lbs. \$2100

Both are dual mono design with dual power cords, terminal strip inputs, 7 segment power meters, 19" rack mounts.

CREST AUDIO

LA-601 - 150W p/c 8 Ω , 275W p/c 4 Ω . \$630

LA-901 - 280W p/c 8 Ω , 350W p/c 4 Ω . \$782

LA-1201 - 300W p/c 8 Ω , 475W p/c 4 Ω . \$1134

All have 1/4" TRS and barrier strip inputs, 5-way binding post and barrier strip outputs, high-temp, DC, turn-on and short protection.

FA-601 - 150W p/c 8 Ω , 275W p/c 4 Ω . \$738

FA-901 - 280W p/c 8 Ω , 350W p/c 4 Ω , 440W p/c 2 Ω . \$936

FA-1201 - 300W p/c 8 Ω , 475W p/c 4 Ω , 680W p/c 2 Ω . \$1386

FA-2401 - 350W p/c 8 Ω , 600W p/c 4 Ω , 770W p/c 2 Ω . \$1674

All have female XLR and barrier strip inputs, 5-way binding post and barrier strip outputs, high temp, DC, Turn-on, short, and IGM protection.

CROWN

Power-Tech 1 - 300W p/c @ 4 Ω , 220W p/c @ 8 Ω , IOC distortion indicators; ODEP protection; "Fault Protection" circuitry, 30 lbs, takes up only 2 rack spaces. \$1,049

Power-Tech 2 - 440W p/c @ 4 Ω , 320W p/c @ 8 Ω , features same as Power-tech 1. \$1,299

PowerBase 1 - 200W p/c @ 8 Ω , 400W p/c in bridged mode; ODEP protection, computer designed heat sink fan cooling system. \$869

DCC-300A II - 305W p/c @ 4 Ω , 175W p/c @ 8 Ω ; Bridged: 610W p/c @ 8 Ω ; Crown AB&B circuitry, IOC indicators, convection cooling. \$1,199

DAVOLI

5 models - ranging in power (nominal) from 80W p/c @ 8 Ω , to 400W p/c @ 8 Ω . For specifics, contact manufacturer.

ELECTRO FORCE

800-SR-4 - 500W p/c @ 4 Ω , 275W p/c @ 8 Ω . Very lightweight & compact 2 rack spaces, 7.5" deep. No fans. Signal & clip indicators, speaker protection, inputs bal. or unbal. XLR's or phone jacks, 5-way binding post out. Freq. response - 20 to 20KHz. \$995

450-SR-8 - Same as 800-SR-4 except 225W @ 8 Ω . \$789

450-SR-2 - Same as 450-S-8 except Mono-bridged, 450W into 4 Ω load \$789

ELECTRO VOICE

7100 - 100W p/c @ 8 Ω , single rack space, convection cooled with detented continuously variable input attenuators on front panel. \$662

7200 - 140W into 8 Ω , 230W p/c @ 4 Ω , convection cooled, with input attenuators on front panel. \$720

7300A - 240W @ 8 Ω , 400W p/c @ 4 Ω , 500W p/c @ 2 Ω , special limiting circuitry that eliminates premature limiting & adds stability to reactive speaker loads. \$962

7600 - 400W p/c @ 8 Ω , 600W p/c @ 4 Ω , 850W p/c @ 2 Ω . \$1,830

FURMAN SOUND

SP-20 - 20W p/c. Half Rack, headphone jack with volume control; bridgeable for 40W mono. \$289

GEMINI SOUND PRODUCTS

PVX-85 - 85W RMS p/c @ 8 Ω , 19" rack mount. \$435

PVX-125 - 125W RMS p/c @ 8 Ω , 19" rack mount. \$543

PVX-160 - 160W RMS p/c @ 8 Ω , 19" rack mount. \$699

JBL PROFESSIONAL

SR6615 - 150W p/c @ 4 Ω , 2 rack space, variable speed fan cooled, 1/4"/XLR balanced. Bridge Mono, Dual Mono & Stereo operational modes. \$645

SR6630 - 300W p/c @ 4 Ω . Same as above. \$895

6215 - 45W p/c @ 4 Ω 1 rack space, 1/4"/XLR/Barrier Strip balanced connectors. Bridge Mono, Dual, Mono & Stereo operational modes. \$725

6230 - 150W p/c @ 4 Ω 3 rack space. Same as above. \$795

6260 - 300W p/c @ 4 Ω , 4 rack space. Same as above. \$1,095

6290 - 600W p/c @ 4 Ω , 4 rack space, fan. Same as above. \$1,650

LINEARTECH

L-400 - 160W p/c @ 8 Ω , 19" rack mount, phones jack. \$439.95

L-500 - 240W p/c @ 8 Ω , 19" rack mount, power level meters, manual/automatic cooling fan system. \$729.95

L-700 - 160W p/c @ 8 Ω , 19" rack mount, power level meters. \$499.95

L-1000 - 400W p/c @ 8 Ω , bridgeable Mosfet power amp. rack mount.

overload & over temp LEDs. \$1,199.95

AX-4400 - 40W p/c minimum RMS @ 8 Ω integrated power amp, power meter indicators, separate bass & treble controls. \$279.95

MBT LIGHTING & SOUND

PA-9400 - 200W RMS p/c @ 8 Ω RMS, 300W RMS p/c @ 4 Ω . \$995

PA-940 - 100W p/c @ 8 Ω RMS, 150W RMS p/c @ 4 Ω . \$595

PANASONIC/RAMSA

WP 1200 - 200W p/c @ 4 Ω , class "H" hi-performance, professional. \$620

WP 1400 - Same as WP 1200 except 400W p/c @ 4 Ω . \$780

PEAVEY ELECTRONICS

CS@-400 - 200W RMS @ 4 Ω p/c, Electronic crossover module capability; bridgeable @ 400W RMS; DDT™ compression facility. Made in USA. \$699.99

CS@-800 - 400W RMS @ 4 Ω p/c. Features same as CS-460. \$799.99

PVS

5 Models - ranging from 100W RMS to 900W RMS. For specifics, contact manufacturer.

QSC AUDIO PRODUCTS

EX4000 - 1100W p/c @ 4 Ω . \$2,298

MX2000a - 650W p/c @ 4 Ω . \$1,498

MX1500a - 500W p/c @ 4 Ω . \$1,098

MX1000a - 350W p/c @ 4 Ω . \$898

MX700 - 225W p/c @ 4 Ω . \$598

RENKUS-HEINZ

P-2000 - 500W p/c @ 4 Ω . \$1,530

P-2500 - 600W p/c @ 4 Ω . \$2,092.50

SOUNDTECH

PL500 - 250W RMS p/c @ 4 Ω , 2 rack space, bal & unbal. \$600

STEWART ELECTRONICS

PA-50B - 25W p/c @ 8 Ω , 50W p/c @ 4 Ω , 50W p/c @ 2 Ω , Bridged - 100W @ 8 Ω , 100W @ 4 Ω , w/ Stewart's High

Frequency Switch Mode Power Supply. Bal. & unbal. inputs. Short circuit protection protects speakers under

virtually any condition. 1/2 rack package, 3 lbs. \$299

PA-100B - 50W p/c @ 8 Ω , 90W p/c @ 4 Ω , 100W p/c @ 2 Ω , Bridged - 180W @ 8 Ω , 200W @ 4 Ω , features same as PA-50B, 5 lbs. \$399

PA-1200 - 250W p/c @ 8 Ω , 400W p/c @ 4 Ω , 600W p/c @ 2 Ω , Bridged - 800W @ 8 Ω , 1200W @ 4 Ω , 2 rack space, w/ Stewart's High Frequency

Switch Mode Power Supply. XLR, 1/4" & barrier strip inputs, 5-way binding post & 1/4" outputs. Dual mono design allows

running differing load impedances off each channel. Short circuit protection protects the amplifier & speakers, 15 lbs. \$1,099

PA-1800 - 400W p/c @ 8 Ω , 650W p/c @ 4 Ω , 900W p/c @ 2 Ω , Bridged - 1200W @ 8 Ω , 1800W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

PA-1200 - 250W p/c @ 8 Ω , 400W p/c @ 4 Ω , 600W p/c @ 2 Ω , Bridged - 800W @ 8 Ω , 1200W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

PA-1800 - 400W p/c @ 8 Ω , 650W p/c @ 4 Ω , 900W p/c @ 2 Ω , Bridged - 1200W @ 8 Ω , 1800W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

PA-1200 - 250W p/c @ 8 Ω , 400W p/c @ 4 Ω , 600W p/c @ 2 Ω , Bridged - 800W @ 8 Ω , 1200W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

PA-1800 - 400W p/c @ 8 Ω , 650W p/c @ 4 Ω , 900W p/c @ 2 Ω , Bridged - 1200W @ 8 Ω , 1800W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

PA-1200 - 250W p/c @ 8 Ω , 400W p/c @ 4 Ω , 600W p/c @ 2 Ω , Bridged - 800W @ 8 Ω , 1200W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

PA-1800 - 400W p/c @ 8 Ω , 650W p/c @ 4 Ω , 900W p/c @ 2 Ω , Bridged - 1200W @ 8 Ω , 1800W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

PA-1200 - 250W p/c @ 8 Ω , 400W p/c @ 4 Ω , 600W p/c @ 2 Ω , Bridged - 800W @ 8 Ω , 1200W @ 4 Ω , 2 rack space. Same features as PA-1200. 17 lbs. \$1,599

CASSETTE DECKS

CARVER

PST-24 - Rack mount dual autoreverse, 30Hz-18KHz Freq. response. 76 dB S/N. Dolby, IR remote, music search, mic inputs. \$559.

LINEARTECH

CX-500RM - 19" rack mount stereo dual cassette deck, high speed dubbing, audio reverse, peak level meter. \$299.95

MARANTZ PROFESSIONAL

PMD500 - Rack mount dual well cassette deck, continuous or simultaneous recording, continuous playback. \$599

PANASONIC/RAMSA

SV-3700 - Professional DAT Recorder with infrared remote, shuttle/jog wheel. \$1,599

SV-3900 - Professional DAT Recorder with optional (\$400) wired remote, shuttle/jog wheel, 1 remote controls up to 32 DATs. \$2,100

STANTON ELECTRONICS INC.

TT-2200 - Dual cassette unit with pitch control, auto shut-off & track search. \$399



CARVER

PSD-36b - Rack mount 10 disc CD changer, 100db S/N, 0.015 THD, IR remote, full random play capability. \$799

DENON AMERICA

DN-2000F - Dual transport, pro DJ design, remote control unit with pitch, pitch bend, large LED displays for each transport, Fast cueing. \$1,250

DN-4000F - Dual transport, pro DJ design, remote control unit with "jog wheel" for track select, cueing, & pitch, large LED displays for each transport. Fast cueing. \$1995

LINEARTECH
CD-1900RM - 19" rack mount,
 programmable, random music memory,
 various repeat functions, remote control.
 \$329.95

STANTON ELECTRONICS
CD-22 - Dual transport, pro DJ design.
 Features dual slide pitch controls, push-
 button track select, fast cueing, 3 spot
 laser tracking, variable speed forward/
 reverse scan via dual "jog wheels".
 \$1,265

CD RECORDER

MARANTZ PROFESSIONAL
PRODUCTS
CDR600 - Compact Disc Recorder.
 Takes any source (digital or analog) &
 creates CDs playable on any CD player.
 \$7,500



(Stereo or 2-channel unless otherwise
 noted)

AB INTERNATIONAL
215 - 2/3 octave graphic EQ, 15 band,
 constant Q. \$349
131 - 1 Channel 1/3 octave graphic EQ,
 31 band, constant Q. \$339
231 - 1/3 octave graphic EQ, 31 band,
 constant Q. \$599

DIRECTORY

AKG ACOUSTICS
1531 - 1/3 octave EQ switchable to a 2/3
 octave stereo. Selectable high-pass
 filtering. Range switching: 7.5 or 15dB
 boost or cut. 1/4" phone & XLR type input
 & output connectors. Standard 1U, 19"
 rack space. Ship weight 13 lbs. \$419

ASHLY AUDIO
GQ-215 - 15-band 2/3 octave graphic.
 \$549.99
GQ-131 - Mono 31-band 1/3 octave
 graphic. \$599.99
GQ-231 - 31-band 1/3 octave graphic.
 \$1,099.99

BIAMP SYSTEMS
MICRO EQ152 - 2/3 octave 15-band
 Constant Q graphic EQ; 1 rack space;
 range switch (12dB or 6dB); bypass
 switching; bal. inputs & outputs; peak
 indicators; extremely low noise/low
 distortion. \$437
MICRO EQ301 - 1/3 octave 30-band
 Constant Q graphic EQ; Features same
 as EQ152. \$414.

DAVOLI OF NORTH AMERICA
B-22 - 10 band graphic (32Hz-16KHz),
 Gain Control with OVLD indicators,
 Defeat Switch, Main/Tape/Rec/PB
 output. \$1,156

FURMAN SOUND
GQ-15/GQ-31/GQ-62 - 15-band
 graphic / mono 31-band / stereo 31-
 band. Low noise design. \$379 - \$699

GEMINI SOUND PRODUCTS
PVX-30 - 15 band graphic - 2/3rd octave
 each channel & 12dB of boost/cut, LED
 level ind., low cut, bypass, gain control,
 single space, 19" rack. \$278
PVX-31 - Single Channel Graphic EQ,
 31 band - 1/3rds octave & 12dB of
 boost/cut, LED level ind., Low cut,
 bypass, gain control, single space, 19"
 rack. \$299

LINEARTECH
QX-5500RM - 10 band graphic with
 spectrum analyzer. Rack mount
 \$329.95

RANE
ME15 - 2/3 Octave Graphic. Constant Q
 filters, dual range switch, 20mm faders.
 \$369
RE14 - 2/3 Octave Graphic with built-in
 analyzer. Built-in analyzer to reduce
 feedback in mobile applications. \$799

SOUNDTECH
ST15EQ - 15 band EQ + 12dB boost or
 cut, level control, peak indicator,
 bypass switch, balance & unbalance
 inputs. \$370



BEYERDYNAMIC
TGX180/480 - High output,
 hypercardioid polar pattern, high volume
 before feedback. \$179.95 - \$289.95
S170H - Hand held wireless, TG-X 480
 mic element, studio quality sound.
 \$1,499.95

DAVOLI OF NORTH AMERICA
K-695 - High Sensitivity 200 Ω , 50-
 18,000 Hz, Upper Mid-Range Peak,
 Proximity Effect, Ultra-Cardioid Low
 Feedback Pattern, Shock Mounted
 Capsule, Reinforced Wire Mesh Cap,
 Rugged Die Cast Metal Housing, High
 Overload Margin. \$348

ELECTRO VOICE
N/DYM Series - Dynamic mics
 employing neodymium elements for
 vocals & instruments. Higher gain
 before feedback than competitive mics.
 \$170 - \$495

MBT LIGHTING & SOUND
AM Series - Low impedance
 unidirectional dynamic mics. \$82.50
AD Series - Unidirectional dynamic mics
 with attached cable & phone plugs, gold,
 blue, white, red, yellow, black. \$22.95 -
 \$29.95

NADY SYSTEMS
 (Each model available with handheld or
 Lavalier, prices reflect Lavalier)
101 VHF - Wireless mic system.
 \$349.95
201 VHF - Wireless mic system.
 \$479.95
161 VHF - Mobile wireless mic system,
 operates on batteries or AC. \$199.95
401 VHF - 4 channel VHF wireless mic
 system (handheld or Lavalier).
 \$1,399.95 (with 4 mics)
RW-1 VHF - Rack mount true diversity
 wireless mic system with bal. output.
 \$695.95
301 UHF - 4 switchable channel true
 diversity UHF wireless system. \$829.95
750 VHF - Dual discrete channel true
 diversity wireless mic system.
 \$1,299.95 (with 2 mics)
401 MINI - 49 MHz wireless mic system,
 operates on battery or AC. \$99.95

PANASONIC/RAMSA
WM-S10 - Cardioid headset mic, great
 sound, allows freedom of movement.
 \$220

SAMSON TECHNOLOGIES
VLP - Available in either handheld,
 instrument, Lavalier or headset
 configurations. \$199.95
Stage 2/Stage 22 - Feature dbx noise
 reduction & choice of popular mic
 elements. \$294.95
Concert II - Rack mount true diversity
 system with a bal. output & removable
 antennas for remote mounting. \$599.95

SHURE BROTHERS
LS24/58 - Wireless Diversity Mic
 System. Comes with hand held
 transmitter & Diversity receiver, 2
 independent RF sections & exclusive
 MARCAD (TM) circuitry which
 improves signal-to-noise ratio &
 outstanding reception. \$666
LS23/58 - Wireless Non-Diversity Mic
 System. Removable, insulated 1/4 wave
 antenna & rack mount with accessory
 kit. \$532

HEADPHONES

AKG ACOUSTICS
K280 - Parabolic type, Low impedance
 electrical circuit produces distortion
 free sound at high levels. 75 Ω
 impedance. Standard stereo phone plug.
 8.8 oz. \$199
K270S - Same as the K280 but in a
 sealed (closed) design. \$209
K270HC - C 410 boom condenser
 hypercardioid mic, mounted on K270S
 stereo headphone. Swinging boom arm
 up/down switches mic on/off.
 Headphone automatically mutes when
 taken off prevent feedback. 10' non-
 detachable cable, 1/4" stereo phone
 plug for headphones. 12.5 oz. \$429

BEYERDYNAMIC
DT102 - Single Muff Headphone, ideal
 DJ monitoring. \$149.95
DT108 - Single Muff Headphone with
 Boom Mic, ideal DJ monitoring.
 \$219.95

LINEARTECH
MH-60 - DJ stereo headphone with
 built-in mic. \$49.95

MBT LIGHTING & SOUND
CD8701 - "Digital" headphone. \$45

STANTON ELECTRONICS
30M/SR - Single cup headphone w/
 shoulder rest provides convenience,
 comfort & super sound quality. Freq.
 response 20-22KHz, sensitivity 100dB
 @ 0.2V input, impedance 100 Ω ,
 weight 3.8 ozs. \$69
35M/SR - For a variety of pro uses.
 Freq. response 20-22KHz, sensitivity
 100dB @ 0.2V input, impedance 100
 Ω , weight 3.8 ozs. \$79
45M/MC Headphone - The 45M/MC
 with unidirectional mic is designed for
 the professional in mind. Headphone is
 a single sided closed ear design with a
 heavy driver element. Freq. response
 20-18KHz, sensitivity 96dB @ 0.7V,
 impedance 400 Ω , weight 7 ozs. Mic
 spec: freq. response 25-12,000Hz,
 sensitivity 1.2 mV/Pa @ 1KHz/1m.
 \$150

MOBILE 460

The Ultimate Mobile DJ Lighting PAK

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- Hands-Free Operation



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**Mobile
 Beat**

mixers

(unless noted, all have stereo inputs and outputs)

AMERICAN DJ SUPPLY

MX1200 - 4 Channel stereo mixer with assign x-fade, 19" r.m. LED's, dual band EQ. \$399

BIAMP SYSTEMS

SCM 7600 - 10 inputs/4 channels; 2 mic channels; VCA xfd, xfd defeat; bass impact; subwoofer output; cue, zone, control room, tape & light outputs; effects loops for mains & mics; beat sync indicators; remote start switches; 3-band EQ on both sides of xfd & on both mics, assignable meters. \$1,499

DJ 5600 - 9 inputs/4 channels; 2 mic channels; bass impact, main, monitor, mono, light & headphone outputs; effects loops for mains & mics; beat sync indicators; 3-band EQ on both sides of xfd; talkover, effects & cue switching; dual 12-segment meters. \$999
DJ 3600 - 4 line input channels; cue select; talkover; DJ effects loop; main & tape outputs; headphone/cue output; 6-band output EQ. \$599

DAVOLI OF NORTH AMERICA

PRE-A6 MK IV - Inputs: 3 Line/Aux, 2 Phono, Mic, Mic/Inst, Mic 1 & Mic 2 Defeat Switches, PFL/Cueing, Outputs: Master Stereo, Mono, Master 2, Sub-Bass, 2 Phones, Tape (Pre/Post), Xfd, 4 Band Graphic EQ, Subsonic Filter, Music Fading, Back-up Fuse, Effect Loop, External EQ Loop, WidedB Headroom, Mono/Stereo. \$1,198

PRE-A5 - Inputs: 2 Line, 2 Phono/CD, 1 Aux, 1 Mic. Outputs: Master Stereo, Sub-Bass, Monitor, Phones, Tape (Pre/Post), 4 Band Graphic EQ, Music Fading, External Effect Loop, WidedB Headroom, Mono/Stereo. \$978

PRE-A4 - Inputs: 2 Line, 2 Phono/CD, Mic/Inst. Outputs: Master Stereo, Mono/Stereo, Recording Tape, Phones, Xfd, Effect Loop, Music Fading, Back-up Fuse, WidedB Headroom. \$765

PRE-A3 - Inputs: 2 Line, 2 Phono/CD, 1 Mic. Outputs: Master Stereo, Mono/Stereo, Recording Tape, Phones, Xfd, Music Fading, Back-up Fuse, WidedB Headroom. \$568

CF-4 - Inputs: 2 Phono/Line, Xfd; Outputs: Master Stereo, Phones, Back-up Fuse, WidedB Headroom. \$698

Phono Mixer 100/5 Active - Inputs: 4 Mic/Inst/Line, 1 Phono/Inst. Outputs: 2 channel OdB Master, 2 Powered, Recording Tape, Aux Line, EQ/Effect input OVL Indicator, Back-up Fuse, WidedB Headroom. \$1,658

FURMAN SOUND

DJM-6 - DJ Production Mixer: 6 inputs (2 phono, 4 line) plus mic input; xfd;

master fader; VU meter. **PUNCH Bass Subharmonic Synth**; 3-band EQ; cue system with Pgm/Cue Stereo Blend control; subwoofer out. \$499

DJM-8 - DJ Production Mixer: 8 inputs (2 phono, 6 line); 2 mic inputs; field-replaceable xfd; house master plus 2 aux zones; separate mic & house EQ; VU meters. Subharmonic Synth adds bass punch; Beat Synch LED's; Talkover dim/mute button; xfd bypass; effects loop; sophisticated cue system allows Stereo Blend or Split Mono in headphones; mono subwoofer & light sync outs; tape dub outs with & without talkover. \$849

GEMINI SOUND PRODUCTS

PMX-12 - 2 Channel "Scratchmaster" Mixer, 8" rack mount, 2 phono/2 line/1 mic, cueing, bass & treble, replaceable xfd, gain. \$167

PMX-15 - Same as PMX-12 with channel slides & transform switches, bass & treble, cueing, gain. \$215

PMX-100A - 3 Channel Mixer, 19" rack mount, 3 phono/3 line/1 mic inputs, removable & assignable xfd, bass & treble, XLR lamp. \$224

PMX-200 - 4 Channel Mixer, 19" rack mount, 3 phono/4 line/2 mic inputs, 7 band EQ, cue fdr, removable & assignable xfd. \$348

PMX-250 - Same as PMX-200 with 6 built in sound effects. \$380

PMX-300 - 4 Channel Mixer with Echo, 19" rack mount, 3 phono/4 line/2 mic inputs, 7 band EQ, cue fader, removable & assignable xfd, built in echo. \$396

PMX-350 - Same as PMX-300 with built in sound effects. \$435

KLS ELECTRONICS

LMX-907 - Inputs: 2 phono/4 line plus mic, master, cue volume, 5-band EQ, 6 built in sound effects, removable xfd. \$367

LINEARTECH

SL-7070 - 2 channel, 2 line/2 mic inputs, fader control, compact size. \$99.95

SL-850 - 6 channel, compact, 2 phono, 6 line, 2 mic input, fader & cueing controls, 5 band graphic EQ, power level meters, 13" wide. \$209.95

SL-2500 - 4 channel, 3 phono/4 line/2 mic input, fader & cueing controls, built-in echo, power level meters, 19" rack mount. \$229.95

SL-3000 - Same as SL-2500 w/7 band EQ, w/o echo. \$229.95

SL-3500 - Same as SL-3000 with built-in echo & sound effects, w/o EQ. \$249.95

SL-4500 - Same as SL-3500 w/7 band EQ and sound effects w/o echo. \$279.95

SL-6500 - Same as 4500 w/ echo w/o sound effects. \$329.95

SL-7000 - Same as 6500 with 7 band EQ, echo & sound effects, power level meters. \$349.95

SM-8000 - 8 channel stereo pre-amp studio mixer, 8 phono, 8 line, 8 mic input, 5 band graphic EQ, power level meters. \$519.95

MBT LIGHTING & SOUND

SM-200 - 2 phono-line/2 mic inputs, slide controls, headphone circuit to monitor headphones 1 & 2. \$99.95

MIX-0025R - 4 inputs for phono, line or CD, 2 mic inputs with individual slide controls. Includes headphone jack with selector switch for individual monitoring & cueing of each channel, dual meters. \$165

SM-8080 - 5 channel with 2 phono/2 line/1 mic input, Slide controls for each with separate master, fade & monitor slide controls, 5 band EQ with bypass switch, headphone plug with selector switch, dual meters. \$265

SM-1004 - 7 channel with 4 line/phono inputs with 3 auto start features, low & high mic input with talk over & fader

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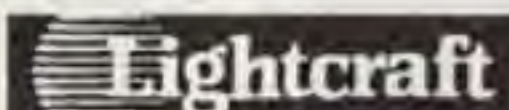
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CDMIX™ 7032A - 7 inputs; 2 outputs; 3-band EQ. USA. Assignable xldr, Alps® studio-grade sliders & switches, CD/phono switchable inputs; 19" 41 U-Rack mount chassis. \$249.99
CDMIX™ 9072A - 9 inputs; 4 outputs; 7-band EQ. USA. Assignable xldr, manual/ auto voice-over; 2 mic inputs with 3-band EQ; 2nd zone/monitor facility; 19" 61 U-Rack mount chassis. \$399.99

RANE

MP24 - 9 inputs, multiple outputs, effects loops. Studio grade faders, mic & master EQ, tunable meter. \$1,299

STANTON ELECTRONICS

PMC 625 - 3 phono/6 line/2 mic inputs, 5 band EQ, dual 5 segment LED display & stereo balance control, 19" rack mount, user replaceable xldr. \$400
PMC 900 - 4 assignable PGM modules, 1 mic channel, 19" rack mounting, three position house EQ, User replaceable xldr, transformer switching. \$1,399
PMC 1000 - Commercial-use professional mixer, featuring DCM, high quality VCA. Customer replaceable modules, 6 Channel fully assignable. \$4,500

YAMAHA

MJ10-0 - Multi-source mixer, mic on/off switch, pan control on mic, 5-band graphic EQ, phono, aux, CD, tape inputs. In addition, the MJ100 accepts input directly from 1 mic & 1 musical instrument such as a synthesizer or electric piano.
MV422 - 4 mic/instrument/line input channels with volume controls which set the level of the respective channel within the overall mix, high EQ & low EQ controls, aux control, pan selector, monitor control, echo feedback control, LED level meters.

AMPLIFIED MIXERS

DAVOLI OF NORTH AMERICA

Discstar 150 - Inputs for 2 Line, 2 Phono/CD, 1 Mic/Inst. Outputs: Master Stereo, Mono/Stereo, Tape, Phones, Music Fading, Back-up Fuse, 75W RMS p/c built-in stereo Amp. \$1,398

SAMPLING MIXERS

GEMINI ELECTRONICS

PDM-5008 - 4 Channel w/ built-in 8 second digital sampler, 3 phono/5 line/2 mic inputs, 7 band EQ, cue fdr, removable & assignable xldr, 19" rack mount. \$699
PDM-3004 - 3 Channel w/built in 8 second digital sampler, 3 phono/3 line/2 mic inputs, removable & assignable xldr, bass & treble, 19" rack mount. \$550

KLS ELECTRONICS

PDM-909 - Inputs: 2 phone/4 line plus mic, master, cue volume, 8 second sampling w/ speed control, 6 built-in sound effects, removable xldr. \$678

LINEARTECH

DS-9900 - 4 channel w/digital sampler, 3 phono, 4 line, 2 mic input, fader & cueing controls, 7 band graphic EQ, ECHO effect, power level meters. \$549.95

MTX SOUNDCRAFTSMEN

MX500 - 4 channel w/ 4 second, 4

memory bank, 16 bit, 48K digital sampler, 3 phono/line, 1 line/mic, assignable EQ, multi voltage. \$2,000
MX400 - 4 channel w/4 second digital sampler, 12 bit, 48K, 2 phono/line, 2 mic line, EQ, DJ mic EQ, multi voltage. \$1,400
MX300 - 5.6 bit/16 second digital sampler, 3 phono/line, 1 tape/line, 2 mic, graphic EQ, multi-voltage. \$750

PROCESSORS

AKG ACOUSTICS

163X Compressor/Limiter - Single-channel compressor/limiter with 1 slider for control of all key parameters. High gain input on front panel with level trim. Expanded LED display for monitoring compression. Strappable with another 163X for stereo compression. 1U, 1/2 rack design. Rack-mounting hardware included. Shipping weight 5 lbs. \$169
563X Hiss Reducer - Single-ended noise reduction unit for eliminating constant hiss from signal processors, samplers, analog tape recorders, etc. Single-channel unit with 1 slider for quick, simple setup. Front panel gain trim along with instrument input. 1U, 1/2 rack design. Rack-mounting hardware included. Shipping weight 5 lbs. \$229

ASHLY AUDIO

CL50E - Mono Limiter-Compressor. \$299.99
CL52E - Dual/Stereo Limiter-Compressor. \$499.99
CG85E - Compressor-Limiter/Gated Release. \$399.99

BAG END LOUDSPEAKER SYSTEMS

ELF-1 - Dual channel integrator, no delay or phase shift to 8 Hz. Replaces crossover & limiter, 8 - 100Hz, 0° phase shift, stereo or mono modes. \$2,200

DAVOLI OF NORTH AMERICA

Digital Echo-Reverb K-2006 - Echo; 12 bit AD/DA converter, Signal to Noise: 86dB (HF-A), Frequency Response: 50Hz-12KHz (+/- 3dB), Delay Control, Delay Selector, Reverb, Frequency. \$1,250

FURMAN SOUND

Punch-10 - Bass Enhancement System. Subharmonic processor adds bass PUNCH to any DJ system. With limiter & main speaker high pass function. \$299

JBL PROFESSIONAL

7110 - Limiter/Compressor, Peak &/or Average Gain Reduction, Automatic Preset Mode, Single rack space, 1/4" XLR/Barrier Strip bal. connectors. \$495
5235 - Electronic Crossover, Stereo 2-way/Mono 3-way, Selectable Filter Points via Plug-in Cards, 1/4" XLR inputs & outputs, HF level adjust, transformer option. \$625

KLS ELECTRONICS

PDM-301 - Digital Sampling Processor, 8 second sampling, power supply & cables included. \$238

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YAMAHA

EMP100 - Programmable 16-Bit Digital effects processor with high density reverbs, more early reflections, 20-20KHz frequency response. 100 presets voiced specifically for piano & keyboards, vocals, percussion, guitar, bass, sound effects & general effects processing, tap tempo delay, 50 user programmable memory locations, selectable

10/-20dB, MIDI control. \$345

EMP700 - Programmable 16-Bit Digital Stereo Effects Processor for 20-20KHz frequency response. Dynamic Effect Group offers Stereo compressor/limiter, stereo parametric EQ, stereo enhancer, stereo wab, overdrive, compressor/graphic EQ, plus a Reverb Group that offers chorus, flange, pans, stereo or triple pitch charges reverb & gated reverb, ER, delays, & various combinations. 90 preset & 50 user memories plus option RAM Card Data Storage Card \$550

AMERICAN DJ SUPPLY

SP-1502 - Dual 15" - 3 way, Fuse protected, 1000W peak, carpet covered. \$799

BAG END LOUDSPEAKER SYSTEMS

D12M Series - Dual 12" driver, semi open back design, coated steel grille, 400-1600W @ 4 Ω, 60-5000Hz, 2 internal sub chambers, 102dB, 80 lbs. \$690 - \$844
S15 Series - 15" driver, semi open back design, high output-compact enclosure, coated steel grille, 200-800W @ 8 Ω, 48Hz-4000Hz, 100dB, 50 lbs. \$570 - \$460
S15B Series - 15" driver, ported or sealed options, high output, maximum random reflections-coated steel grille, 200-800W @ 8 Ω, 40Hz-4000Hz, 100dB, 72 lbs. \$544 - \$748
S18E Series - Compact cabinet for ELF® system, Single 18" super-quick driver, 400W @ 8 Ω (with ELF controller on) 80Hz, 92dB, 65 lbs \$598 - \$688
S18B Series - 18" driver, ported or sealed options, high output, maximum random reflections, 300-1200W @ 8 Ω, 36Hz-2000Hz, 98dB, 86 lbs. \$660 - \$860
TA12 Series - 2-Way Time-Aligned® enclosure, compact-high output stand mount, 12" driver, CD horn tweeter, 200-800W @ 8 Ω, 70Hz-19KHz, 103dB, 55 lbs \$690 - \$776
TA-12 JR Series - 12-Way Time-Aligned® enclosure, compact high output, 12" driver, CD horn tweeter, 150-600W @ 8 Ω, 75Hz-19KHz, 101dB, 40 lbs \$546 - \$594
TA15 Series - 2-Way Time-Aligned® enclosure, ported-compact high output stand mount, 15" driver, CD horn tweeter, 200-800W @ 8 Ω, 50Hz-19KHz, 103dB, (86 lbs). \$916 - \$1056

BOSE CORPORATION

402 - Articulated Array® Loudspeaker, highly portable full range, black 4-4 1/2" Bose® full-range drivers. \$598
802II - Articulated Array® Loudspeaker, portable full-range loudspeaker, black 8-4 1/2" Bose® full-range drivers. \$998
302II - Acoustimass® Bass System, high performance system designed for use with Bose® 802II &/or Bose® 402 loudspeakers. \$1,298

CELESTION

SR-1 - Compact/lightweight/portable full-range system using 2-8" woofers with concentric domes, 500W each. \$590
SR-3 - Smaller version of SR-1, 250W power handling, 97dB sensitivity, 124dB max SPL. \$299
SR-Compact - Miniature Celestion SR speaker with unique concentric lone-dome design, 100W power handling, 7" high x 8 1/2" wide x 7" deep, 80-20KHz. \$192
SR-2/1000 - Coupled cavity subwoofer designed for large trunks, single 18" woofer, 1000W power handling. \$950
SR-2/400 - Same as SR-2/1000 with 400W power handling. \$799
SR-4 - Compact subwoofer using Celestion new parafflow design, 2-10" woofers, 250W power handling. \$599

SR-8 - Same as SR-4 with 2-15" woofers, 500W power handling. \$899

CERWIN-VEGA

V-72B - 2-way 12" cone driver system, 150W RMS, 8 Ω, 40Hz-16KHz, SPL 98 dB. \$375
B-36A - 18" compact folded horn, 300W RMS, 8 Ω, 40Hz-400Hz, SPL 103dB. \$800
L-36PE - 18" "Junior Earthquake" folded horn (portable) 400W RMS, 8 Ω, 30Hz-300Hz.

SPL 104dB. \$1,000

PD-18C - 3-way 18" w/12" midrange system, 300W RMS, 8 Ω, 30Hz-16KHz, SPL 100dB. \$900
V-15B - 3-way 15" cone driver system, 200W RMS, 8 Ω, 40Hz-16KHz, SPL 100dB. \$500
V-30D - 2-way 15" cone driver system, 200W RMS, 8 Ω, 40Hz-16KHz, SPL 100dB. \$600
V-15D - 3-way 18" cone driver system, 300W RMS, 8 Ω, 45Hz-16KHz, SPL 103dB. \$1,125
V-37D - 2-way 18" cone driver system, 300W RMS, 8 Ω, 35Hz-16KHz, SPL 101dB. \$800

COMMUNITY SOUND

CSX70 - 3-way full range w/ LF 4-12", MF 2-2", HF 3-PZT. Power handling: 600W RMS, FREQ: 45Hz-18KHz, imp. 4 Ω, 135 lbs. \$1,258
CSX60B - Subwoofer system (used with CSX70) 4-15" with LP/HP filter. Power handling: 600W RMS, FREQ: 35Hz-800Hz, imp. 4 Ω, 150 lbs.
CSX57 - 3-way w/ LF 2-15", MF 1-1", HF 1-PZT. Power handling: 300W RMS, imp. 4 Ω, FREQ: 40Hz-18KHz, 110 lbs. \$747
CSX50B - 18" compact subwoofer system featuring internal 150Hz crossover with dual high pass outputs, Power handling: 200W RMS, imp. 8 Ω, 100 lbs. \$766
CSX35 - 2-way w/ 15" woofer & horn tweeter. Power handling: 150W RMS, FREQ: 60-18,000Hz, imp. 8 Ω, 48 lbs. \$489

DAVOLI OF NORTH AMERICA

Horizon-150 - 2-way, 80-150W, 65-14,500 Hz, 8 Ω. \$598
Horizon-250 - 2-way, 130-250W, 55-20,000 Hz, 8 Ω. \$928
Horizon-400 - 3-way, 220-400W, 40-20,000 Hz, 8 Ω. \$1,098
Tag 4 - 2-way, 100-160W, 60-16,000 Hz, 8 Ω. \$824
Tag 175 - 2-way, 120-220W, 48-18,000 Hz, 8 Ω. \$848
Tag 300 - 3-way 170-280W, 45-20,000 Hz, 8 Ω. \$1,358
DK125 - 3-way, 120-180W, 50-18,000 Hz, 8 Ω. \$963
DK200 - 3-way, 150-250W, 50-20,000 Hz, 8 Ω. \$1,615
DK250 - 3-way, 180-300W, 45-20,000 Hz, 8 Ω. \$1,398
DK350 - 3-way, 250-400W, 60-18,500 Hz, 8 Ω. \$1,677
Extender Bass E.B. 320 - 1-way, 250-400W, 25-250 Hz, 8 Ω. \$1,859
AudioSpot 60/13 - 2-way 40-60W, 65-16,000 Hz, 8 Ω. \$736
AudioSpot 100/25 - 2-way, 75-150W, 55-17,000 Hz, 8 Ω. \$744
AudioSpot 100/32 - 2-way, 80-160W, 50-17,000 Hz, 8 Ω. \$875
AudioSpot 240/38 - 3-way, 180-300W, 45-20,000 Hz, 8 Ω. \$1,475

EQUITY SOUND INVESTMENTS

SH8P - Gane 8" 2-way, fluid-cooled, 200W, black carpet, handle & grille; 16 lbs. \$229
SH10P - Gane 10" 2-way, fluid-cooled,

Speakers

225W, black carpet, handle & grille, 23 lbs. \$299

SH10PM - Gane 10" 2-way monitor, same as SH10P. \$299

SH12P - Gane 12" 2-way, fluid-cooled, 250W, black carpet, handle & grille, 28 lbs. \$399

SH12PM - Gane 12" 2-way monitor, fluid-cooled, 250W, black carpet, handle & grille, 26 lbs. \$399

DF-12 - Bond power-cooled 12" coaxial trapezoid. Actively cooled, handles, "Speakon" connectors, black textured paint, grille, 62 lbs. \$2,495

DF-12M - Bond power-cooled 12" coaxial monitor. Actively cooled, handles, "Speakon" connectors, black textured paint, grille, 60 lbs. \$2,495

GEMINI SOUND PRODUCTS

MB-150 - 5-Way Tweeter Box, 70W RMS. \$115

MB-160 - 5-Way Tweeter/Horn Box, 85W RMS. \$132

MB-350 - 2-Way System, 65W RMS. \$184

MB-360 - 2-Way System, 85W RMS. \$207

MB-365 - 5-Way System, 100W RMS. \$237

MB-380 - 4-Way System, 150W RMS. \$274

MB-410 - 4-Way System, 150W RMS. \$262

MB-415 - 5-Way System, 150W RMS. \$292

MB-425 - 5-Way System, 175W RMS. \$359

MB-475 - 4-Way System, 175W RMS. \$391

MB-550 - 7-Way System, 275W RMS. \$480

MB-565 - 8-Way System, 300W RMS. \$556

GRUNDORF

GAD GT-1520 - Trapezoid, 2-way, 15" woofer, 2" horn, 8 Ω , 600W RMS, 40-18,000 Hz. All birch, textured paint or carpet. \$1,312

GAD GT-1510 - Trapezoid, 2-way, 15" woofer, 1" horn, 8 Ω , 300W RMS, 40-18,000 Hz. All birch, textured paint or carpet. \$919

GAD KB-3 - 3-way, 15" woofer, horn mid, bullet tweeter, 4 Ω , 200W RMS, 40-20,000 Hz. carpet covered w/ steel grille. \$579

GAD KB-3014 - 3-way, 2x15" woofer, 2x7" speaker mid, 1" horn & driver, 4 Ω , 600W RMS, 40-19,000 Hz. carpet covered w/ steel grille. \$1,398

Series II ST-152 - Trapezoid 2-way full range, 15" woofer, 1" titanium driver & horn, 8 Ω , 150W RMS, 40-18,000 Hz. carpet covered. \$419

Series II D-38 - 3-way full range, 15" woofer, 8" mid, bullet tweeter, 8 Ω , 150W RMS, 40-20,000 Hz. carpet covered. \$429

Series II ST-15T - 2-way full range, 15" woofer, 8 Ω , 150W RMS, 50-16,000 Hz. carpet covered. \$339

Series II ST30-3 - 3-way full range, 2x15" woofer, 1" titanium driver & horn, bullet tweeter, 4 Ω , 300W RMS, 40-20,000 Hz. carpet covered. \$698

JBL PROFESSIONAL

MR802 - 12" 2-way Stage Monitor, 250W Cont. Pgm. SHG™ L.F. transducer, Bi-Radial® horn, titanium diaphragm driver. \$575

MR805 - 15" 2-way Stage Monitor, 250W Cont. Pgm. Same as above. \$650

MR822 - 12" 2-way Compact Speaker System, 250W Cont. Pgm. Same as above. \$550

MR825 - 15" 2-way compact Speaker System, 250W Cont. Pgm. Same as above. \$595

MR826 - 15" 2-way Horn-Loaded Speaker System, 250W Cont. Pgm. Same as above. \$695

MR835 - 15" 3-way Compact Speaker System, 250W Cont. Pgm. Same as above. \$775

MR838 - 18" 3-way Speaker System, 250W Cont. Pgm. Same as above. \$895

MR815 - 18" Bass/Subwoofer System, 300W Cont. Pgm. SHG™ L.F. transducer, steel grille Tolex® finish, trapezoidal encl. \$675

MR818 - 15" Bass/Subwoofer System, 300W, Cont. Pgm. Same as above. \$345

SR4704 - 15" 2-way Stage Monitor, 600W Cont. Pgm. VGC™ L.F. transducer, Bi-Radial® horn, titanium diaphragm driver. \$TBD

SR4715N - Dual 15", Bass/Subwoofer System, 1200W Cont. Pgm. VGC™ transducers, carpet finish trapezoidal enclosure, steel grille. \$1,050

SR4718 - 18" Bass/Subwoofer System, 600W Cont. Pgm. Same as above. \$895

SR4722 - 12" 2-way Compact Speaker System, 600W Cont. Pgm. VGC™ L.F. transducer, Bi-Radial® horn, titanium diaphragm driver. \$850

SR4725 - 15" 2-way Compact Speaker System, 600W Cont. Pgm. Same as above. \$1,050

SR4732/SR4732N - Dual 12" High Power 3-way Speaker System, 1200W Cont. Pgm. "Tri-amp only. VGC™ L.F. transducer, Bi-Radial® horn, titanium diaphragm driver. \$1,850 - \$1,695

SR4735 - 15" 3-way Compact Speaker System, 300W Cont. Pgm. Same as above. \$1,050

SR4738 - 18" 3-way Speaker System, 800W Cont. Pgm. Same as above. \$1,550

Control 12 Sr - 12" 2-way Compact Speaker System, 200W Cont. Pgm. Polystyrene Molded Enclosure. Wall/ceiling/standmount access. \$795

MBT LIGHTING & SOUND

RMS912H/EV912H - 150-200W RMS @ 8 Ω . \$325 - \$550

RMS915H/EV915H - 170-200W RMS @ 8 Ω . \$415 - \$640

MTX SOUNDCRAFTSMEN

PRO 215 - Dual 15" 3 way 400W RMS, 10 yr warranty. \$799.95

PRO 115 - Dual 15" 3 way 200W RMS, 10 yr warranty. \$699.95

PRO 210 - Dual 10" 3 way 300W RMS, 10 yr warranty. \$499.95

PANASONIC/RAMSA

WSA-80/WSA-200/WSA-240 - Hi-pressure resin enclosures, compact hi-power, 8" + horn, 12" + horn/driver, 12" subwoofer. \$300 - \$650

WSA-500/WSA-550 - Mid-hi components system, sub-woofer component system, hi-level quality sound, system components, modular, compact. \$600 - \$740

PRO SYSTEMS

FP-121 - 2-way full range speaker system, 12" with ProSystems 4690 horn, only 29 lbs. Response: 80Hz to 20KHz, 8 Ω , sensitivity 99 dB, 250W program/125W cont. \$225

FP-151 - 2-way full range speaker system, ProSystems 6015 15" speaker, 4410 compression horn. Response: 50Hz to 20KHz, 8 Ω , sensitivity 99 dB, 300W program/150W cont. \$320

FP-251 - 2-way full range speaker system, ProSystems 6015 15" speaker, 4640 Titanium driver with 4714 horn. Response: 35Hz to 18KHz, 8 Ω , sensitivity 99dB, 300W Program/150 cont. \$398

FP-181 - 18" subwoofer with passive crossover, fibrelite construction, only 61 lbs. Response: 20Hz to 250Hz, 8 Ω , sensitivity 96 dB, 500W program/250 cont. \$398

FP-D51 - Dual 15" subwoofer enclosure with passive crossover, fibrelite construction, only 63 lbs. Response: 25Hz to 1KHz, 4 Ω , sensitivity 102 dB, 600W program/300 cont. \$398

RENKUS-HEINZ

QUBE 2 - Full range coaxial speaker (tripod socket standard), 200W @ 8 Ω , high frequency, 1" driver, low frequency, 15" 60 to 17KHz. \$750

QUBE 3 - Full range 3-way speaker, 60 to 17KHz (tripod socket standard), 300W @ 8 Ω , 1 1/2" high freq. driver, 2 8" mid cone woofers, 1 15" low freq. woofer. \$900

TSC C-3 - Full range 3-way, 70 to 20KHz, trapezoidal cabinet, high frequency coaxial mounted via "pwr fold" coupler, 1000W @ 8 Ω , 2 1" high freq. drivers, 1 10" mid freq. cone woofer, 2 12" freq. woofers. \$3,150

TSC C-2 - Subwoofer, dual trapezoidal horn loaded, 800W @ 4 Ω , 18" woofers. \$2,242.50

SR-4 - Full range coaxial 2-way speaker,

80 to 20KHz (tripod socket standard), 2 1" drivers coaxial mounted via "pwr fold" coupler, 2 1" high freq. drivers, 1 12" freq. woofer. \$1,800

LR-1A - Subwoofer, single 18" subwoofer, 300W @ 8 Ω . \$1,123.50

LR-2A - Subwoofer, dual 18" subwoofers, 600W @ 4 Ω . \$1,752

SOUNDTECH

US12T - 12" 2-way with horn loaded solid state tweeter. 160W RMS/300 peak, 38Hz-20KHz, 100dB SPL. \$230

US12 - 12" 2-way with CD horn tweeter, 160W RMS/300 peak, 38Hz-20KHz, 101dB SPL. \$300

US15 - 15" 2-way with CD horn tweeter, 160W RMS/300 peak, 35Hz-20KHz, 101dB SPL. \$380

US1810C - 18" cast frame woofer, 10" midrange, CD horn tweeter, 25Hz-20KHz, 410W RMS/800 peak, 100dB SPL. \$750

US18C - 18" cast frame subwoofer, 300W RMS/600 peak, 30Hz-1200Hz, 99dB SPL. \$400

US215 - Dual 15" subwoofer, 300W RMS/600 peak, 35Hz-2000Hz, 102dB SPL. \$400

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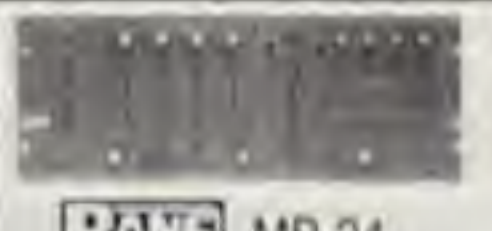
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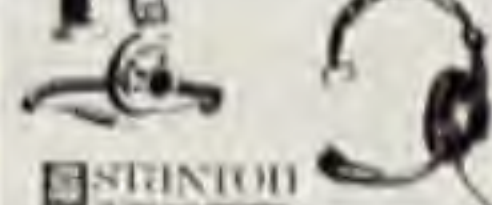
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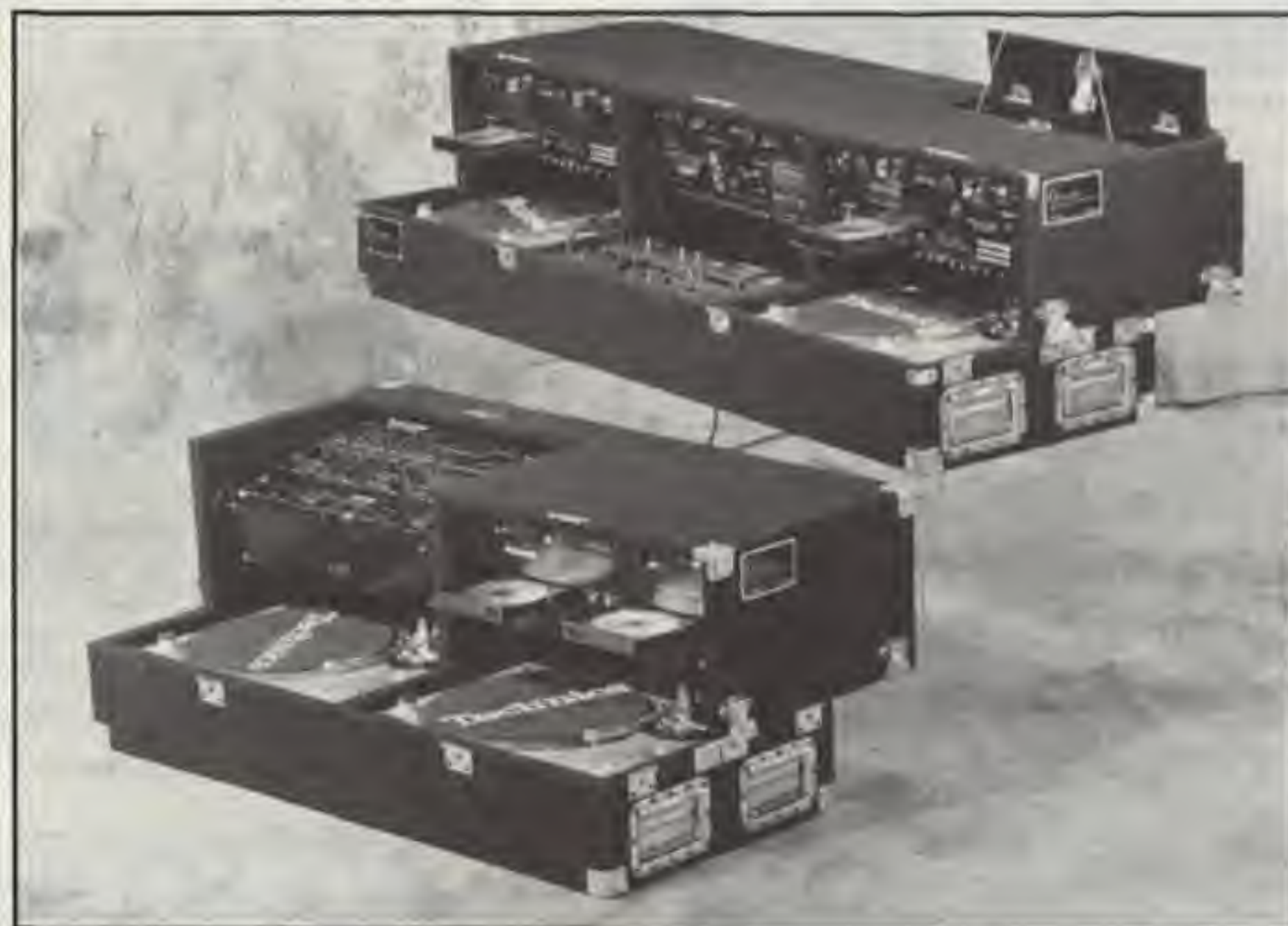


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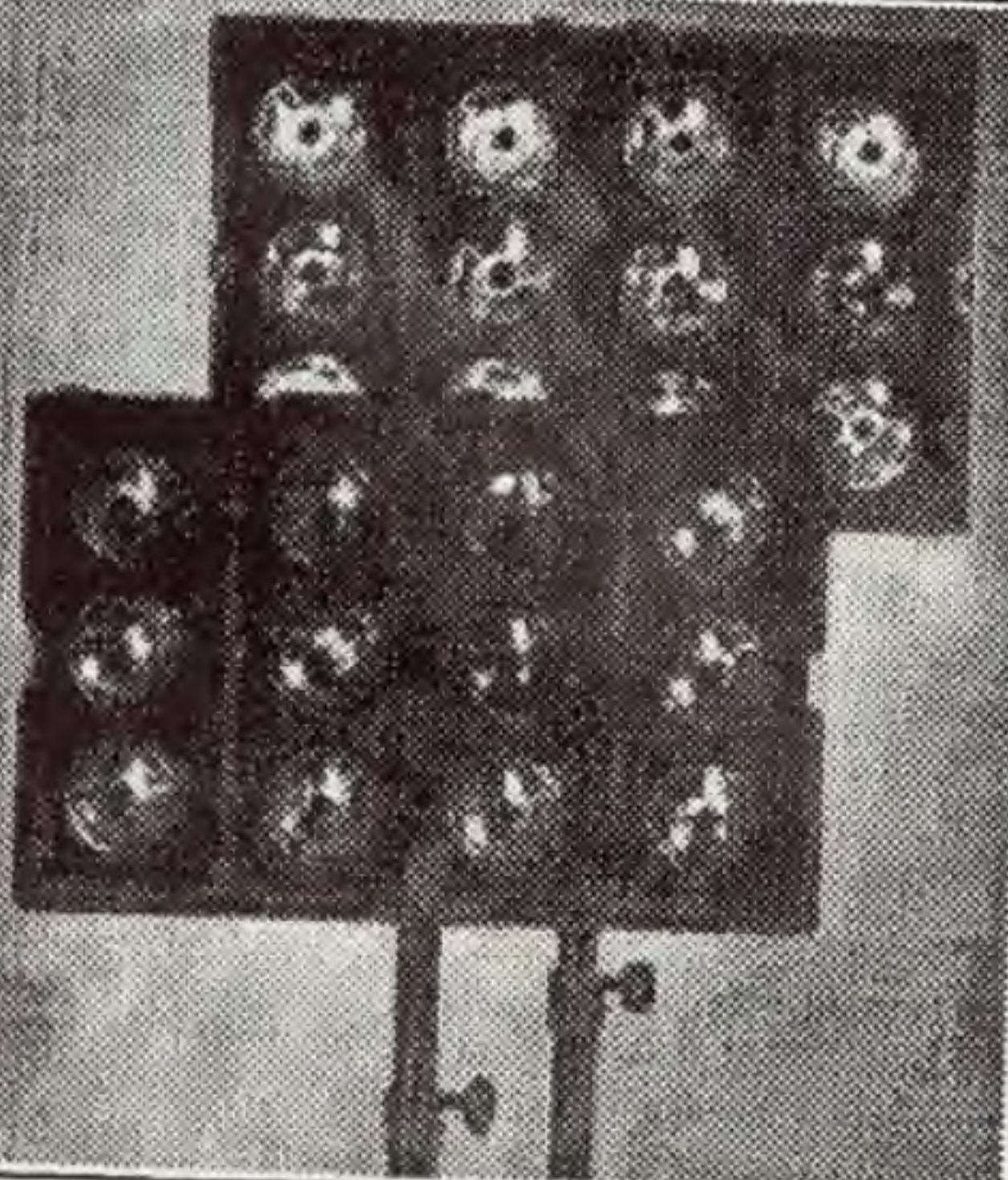
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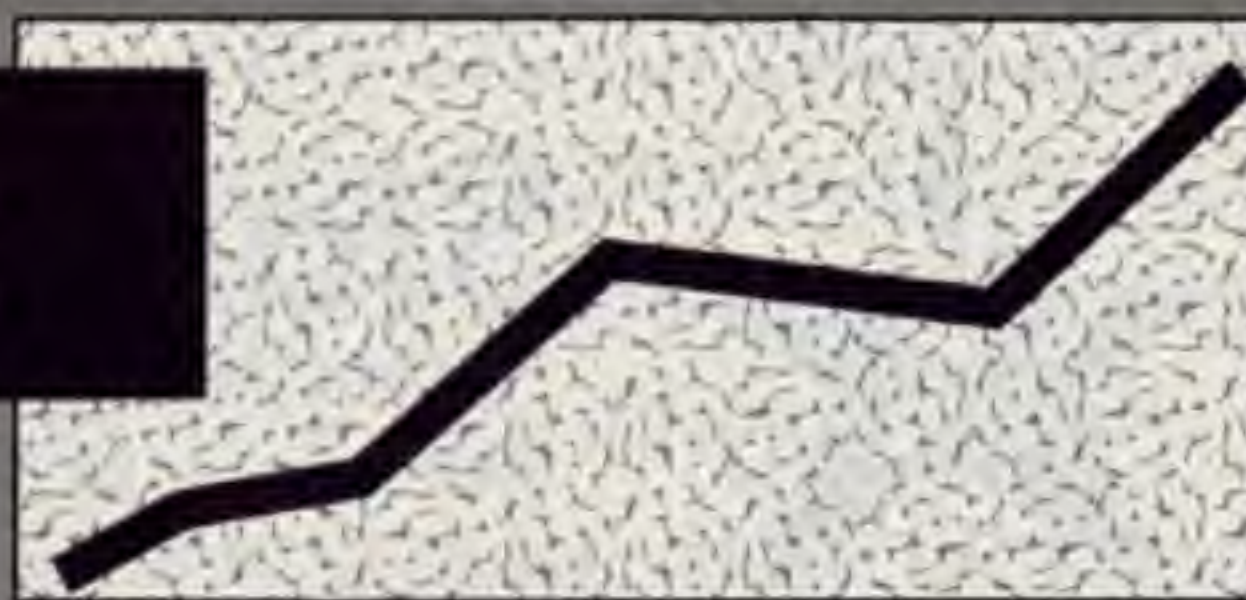
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YELLOW FEVER!

by Robert A. Lindquist

Next to taxes, possibly the most aggravating annual task for every DJ service owner is deciding what to do with their telephone yellow page advertising. While many DJ service operators report a substantial **decrease** in the number of clients who come to them by letting "their fingers do the walking", none advocate totally eliminating their yellow page ads. Jerry Maas of *Complete Music*, which has over ninety successful DJ franchises in the US and Canada, believes that to do so would be a major mistake. "For a DJ service", he says, "yellow page advertising is critical."

DOWNSIZING IS IN

DJs are, however, cutting back and investing the money in telemarketing, networking or other forms of advertising. Steve Wozniak of *A Sound Investment*, in the California bay area contends that yellow page advertising is a 1980's marketing technique that has lost most of its punch. He explains, "Ten years ago, there were few DJs out there. People called and hired whoever answered the phone. Now with the dollar much tighter and with so many DJs in the yellow pages, it's a shoppers' market and the shoppers are looking for the

'K-Mart Blue Light Specials', the lowest price is who they go with."

John Murphy, Founder and CEO of New Jersey's *Star DJs* concurs adding that yellow page advertising is an effective tool for fledgling DJ services trying to establish themselves. "The yellow pages will get you exposed to those people who are not yet loyal to any particular DJ service. Once you have an established base of referrals and your business begins to thrive on its own merit, you can back down from a display ad to an in-column listing."

In Louisville, Kentucky, John Hughes of *An Entertaining Idea*, states

that a lot of people respond to his yellow page ads, but many are just 'kicking-tires'. "We get more calls from our ad in the yellow pages than anywhere else, but those calls are producing fewer bookings." Hughes also believes that DJs trying to build or expand their base need to be in the yellow pages as a reference point and suggests that a well designed, small ad that really stands out can be just as effective as larger ads.

HOW MUCH IS ENOUGH?

According to Jerry Maas, who assists each of his franchise owners in their yellow page marketing, it all depends on the size of your business and how fast you want it to grow. A single operator running a service part-time may do well with just a one-liner while someone taking a more aggressive approach may want a larger display ad. Maas cautions, however, that the payback from larger ads is seldom immediate. It may take two or more years for yellow page ads to start producing substantial results. In the meantime, the DJ with the big ad will have a large monthly expense without income to cover it. Be careful not to contract for something you can't afford.

Above all, remember, business is business and your yellow page representative is going to be more concerned about making the sale, then about whether or not you can actually pay for your ad. Don't let them sell you something that your current income won't cover. If your business drops off, and you can't pay the monthly charge for your ad, the phone company may opt to change your phone number. Your old number will then be answered as disconnected. You not only lose your yellow page ads, but your business cards, letterhead and everything else with your phone number on it, not to mention the damage done to your reputation in the business community.

Mobile Beat Editor-In-Chief, Robert A. Lindquist is Author of "Spinnin': How To Score A Hit As A Mobile Disc Jockey for Fun and Profit" © 1987 and Co-author of "Spinnin' 2000: The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey" © 1990 & 1991. He also frequently leads DJ seminars on marketing.

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267-IDEA

267-4332

FOUR WAYS TO INCREASE RESULTS FROM YOUR YELLOW PAGE ADVERTISING

1. Don't skimp on the design of your ad.

When you considering what it costs for the ad to run, the extra dollars it takes to have an attention-grabbing ad professionally designed is insignificant. If you don't already have one, invest in a trademark or logo that represents what you do. To get the best results, find a designer who has some understanding of what a mobile DJ is and the market you wish to reach. Provide them with rough sketches of how you'd like your logo to look. Insist on at least three potential designs, and if you don't see one you like, ask for three more. Most importantly, don't select a logo simply on how it looks artistically. Judge it on how others respond to it. Before you accept the final artwork, test it on people who don't know you are a DJ. Finally, put a line or slogan in your ad which will motivate potential customers to take immediate action. A phrase such as *CALL NOW FOR OUR GUARANTEED LOWEST RATE* hints to price-conscious prospects that they will get your best price if they book in advance. If receptions are the core of your business, a simple line such as *WE SPECIALIZE IN WEDDINGS*, can create a feeling of confidence with brides-to-be. A professionally done ad may cost two or three hundred dollars, but if it produces a substantially better return, it is a good investment.

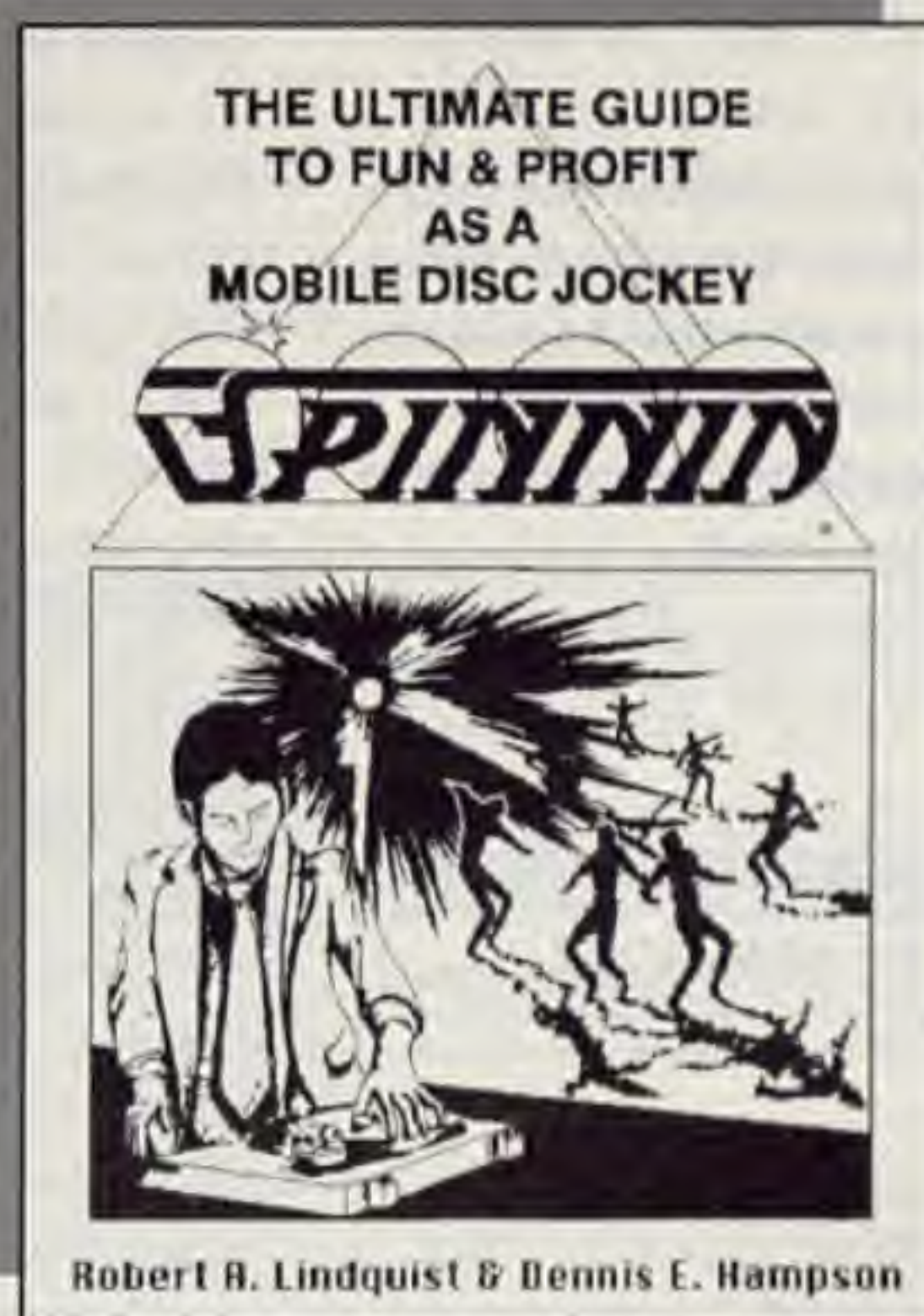
2. Stay in the primary book. In many areas, private companies offer alternative yellow page directories which compete with the yellow pages published in cooperation with your local phone company. Although advertising space in these books is usually much less than the "official" book, they may not have near the distribution and usage of the phone company's directory. Unless you know for fact that an alternative book is working for other advertisers in your area, save your money and stay with the official phone company directory.

3. Put your ad in the same category as your competitors. Most yellow page directories now have a listing for **Disc Jockeys** and that is where your ad should be. Some directories still encourage DJs to put additional ads under "Entertainers", "Bridal Consultants" or other related headings. Don't waste your money. Any DJ who has experimented with multiple display ads and carefully tracked the response will tell you, people who are using the Yellow Pages to find a DJ, will look under Disc Jockeys. For greater impact, consider

color. Ask your yellow page ad representative about the cost of highlighting your ad with red, blue, green or other available color. Many Yellow page companies are adding color to their books and offering first time users attractive pricing.

4. Move to the front of the listings. If you are competing with companies that run quarter-page, third-page, half-page ads or larger, Maas suggests using an in-column listing with your name arranged so that it ends up toward the beginning of the DJ listings. Every directory has businesses of all types that have added an "A" to

the front of their name in order to get placed as close to the front as possible. If everyone did this, it would have little effect, but to avoid being lost among the larger display ads, there is value in being near the front of the line. For example, if the name of your company is "ZEBRA SYSTEMS" you'll probably be dead last in the listings. You would want your in-column listing to read something similar to: "DJ MUSIC BY ZEBRA SYSTEMS", which not only tells people what you do, but gets you moved to the front of the DJ listings.



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Managing

Protection for DJs

by Dennis E. Hampson

When you provide a service to the public, it is wise and recommended to have a written "agreement" detailing the provision of those services. Such an agreement outlines specifically what the customer should expect from you and what you expect from the customer. It should also show what consideration (payment) you will receive from the client upon satisfactorily completing the service.

There are basically two types of contracts. One is called a "specialty" contract and must be "in writing and under seal." For

example, if a person could not write, and therefore, could not sign his or her name, it was common in the old days to put such a contract under a "seal" or impression representing the signature of the person or business. Some corporations still follow this procedure today with their contracts signed under the corporate seal. The second type of contract is called a "simple" contract. This is any contract not under seal. It may be in writing but it may also be oral or implied as well. The law requires that some simple contracts be in writing in order to be enforceable. The advantage of a written contract is that it is evidence of the terms of the agreement. An oral contract may be impossible to enforce because of lack of proof of its terms.

WHAT YOUR CONTRACT COVERS

Whether you are preparing your first contract, revising your present one, or just reviewing its usability, here are some points to consider. First, always consult your lawyer or legal advisor when designing a contract. Laws vary state to state, province to province, and a qualified member of the legal profession will know what applies in your area. Here are a few items of concern you may wish to present to your lawyer for possible inclusion in your agreement or contract. Your lawyer will probably try and cover every conceivable scenario, but this would make your contract read like the Constitution, so try to keep it as short and sweet as possible.

The three basic areas that a contract of any type includes are:

- Offer • Acceptance • Consideration

First, your agreement should state clearly who is the DJ or DJ service that is offering the service. Next, what services specifically are being offered on what date or time, the name of client or customer who is "accepting" the service, and finally, the amount of money or "consideration" to be paid for that service.

The name and address particulars of the Disc Jockey service and the customer or client should be clearly printed or typed. The agreement is between these two parties.

Include as much information on the agreement as possible. This keeps everyone honest as to what was specified at the time of the original agreement. For example, as much information regarding the particular event should be included providing it does not constitute any form of guarantee of service, or restriction to you as a DJ. Many DJs request from the client, the number of people that will attend the function. This gives them a good idea of how big (or small) a sound system they will need for this party, and gets them off the hook in the event they are "under-powered" because many more people showed up than were originally expected.

HOW WILL YOU BE PAID?

Now on to the "fees, terms and conditions" where the agreement outlines what consideration or payment the DJ will receive in return for how many hours of service. It is important that the fee for the service be plain and clear. You should also state what hourly rate would apply for any unexpected or unscheduled overtime. If there is a deposit required when the agreement is signed, how much is it? What other conditions or terms apply to "confirm" the

AGREEMENT TO SUPPLY DJ SERVICES

DATE:	BOOKING NUMBER:
BETWEEN CUSTOMER AND DISC JOCKEY SERVICE:	
NAME:	(DJ SERVICE LOGO, ADDRESS, PHONE/FAX NUMBER)
ADDRESS:	
CITY / STATE / ZIP:	
PHONE (Day / Evening):	

INFORMATION

DATE OF EVENT:	DAY OF WEEK:	
START TIME:	END TIME:	TOTAL HOURS:
LOCATION/ADDRESS:		
TYPE OF FUNCTION:		NUMBER EXPECTED:
SPECIAL INSTRUCTIONS / REQUIREMENTS:		

(List everything you request of customer or customer requests of you, ie: table, early set-up, special music, etc.)

FEES & TERMS

FEES: \$	FOR:	HOURS	TO GUARANTEE DATE, PLEASE SIGN BELOW AND RETURN ONE COPY OF THIS AGREEMENT WITH DEPOSIT BY: _____
\$	DEPOSIT REQUIRED		
\$	PER HOUR OVERTIME		

"Unexpected" overtime due immediately upon conclusion of the event by cash or check. Deposit is non-refundable upon cancellation but may be applied to a future booking. DJ Service reserves the right to substitute DJs where necessary.

SIGNATURE

DATE

FOR OFFICE USE ONLY

HOW DID YOU HEAR ABOUT US?

- ☐ REFERRED BY _____
- ☐ YELLOW PAGES
- ☐ MAILER OR FLYER
- ☐ ATTENDED PREVIOUS ENGAGEMENT
- ☐ OTHER _____

agreement? On the sample left, you will see that in order to confirm the booking, the client must return: 1. A copy of the agreement and 2. A deposit check dated currently. Some DJs also require a check post-dated for the day of the event. These "conditions" or terms prevent the client from holding onto your contract for weeks or months, tying up your commitment to them without making any commitment to you for the date.

Other terms or conditions should be that unexpected or unscheduled overtime is due the night of the booking in cash. You should also have a policy clearly stating under what conditions a deposit will be returned to the customer. Sometimes, a customer gets a better deal closer to the booking date from another DJ, and tries to cancel your service for the better deal. If the deposit is non-refundable, then there is little or no benefit for the customer to try a late switch.

PROTECTION FROM JOB-ROBBERS

Fleet and multi-system operators may also come up against staff who try to quit and steal bookings assigned to them by making a side deal with a customer for a lower price. If the customer loses the deposit, the unscrupulous DJ would have to offer a big reduction to the customer to get the contract away from you, and make it

uneconomical for the customer to make the switch.

You may wish to add a condition to your agreement that protects you against loss (or damage) of equipment. If you are required by the client to set-up your equipment early in the day, and leave it because they don't want you setting up just before the event, you need to protect yourself. No problem, as long as the agreement states that the customer agrees to pay a certain dollar amount per hour, in order for you to have a baby-sitter for your equipment during those pre-hours. If the client protests, offer them the option that they take full responsibility for loss or damage to your equipment under any and all conditions while in their possession during the hours prior to the booking. You should also have a condition that allows you to substitute DJs as necessary without client approval, should a particular promised DJ not be available for some reason. Finally, you may wish to add a condition that protects you (as DJ) against any form of uncontrolled mayhem during the booking, including situations which jeopardize your physical well being.

These situations where you may suffer financially through no fault of your own are important to discuss with your lawyer. The

... SITUATIONS WHERE YOU MAY SUFFER FINANCIALLY THROUGH NO FAULT OF YOUR OWN ARE IMPORTANT TO DISCUSS WITH YOUR LAWYER. THE AGREEMENT BETWEEN YOU AND YOUR CLIENT SHOULD COVER AS MANY OF THESE POTENTIALLY DISASTROUS SITUATIONS AS POSSIBLE ...

agreement between you and your client should cover as many of these potentially disastrous situations as possible, while keeping the agreement simple and straight forward.

TRACK REFERRALS

One final thing I always included in my DJ agreements was the question, "How did you hear about us?" The customer then checks off a box beside: a.) Yellow pages, b.) Mail advertisement, c.) Attended a previous engagement, d.) Recommended by a previous customer. Although this is not required in any agreement, it gave me a unique opportunity to evaluate how my advertising or promotion was working.

Again, it is most important that you discuss your particular agreement with your lawyer. You never know when you may be required to test your agreement under the law and before a judge. These are tough times, and clients and customers have been known to try and break an agreement to save money when they discover they have either overspent on their wedding, or lost their shirt on a dance. Be smart, be wise and have an agreement for your protection.

JD

Dennis E. Hampson is Mobile Beat's editorial assistant in Canada. He is also co-author of *Spinnin' 2000, The Ultimate Guide To Fun and Profit as a Mobile DJ*, and an independent consultant specializing in solving the problems of multi unit DJ services.

FLING-A-THINGS

March 17, 1992

PROPOSAL

8001 KUNABOBT
414 ASYSTREET ST
ANYTOWN USA 00000

Phone: Home (000) 554-5740 Work: (000)

As per our phone conversation, a personality
will host your Wedding Reception.

Day: Saturday

Date: May 20, 1992

Reception to be held at: Candlelight Inn, Boston Ave., Bethlehem, PA

Guests Arrive: 6:00pm Cocktails: 6:00pm Dinner: 7:00pm

Dance Time: 8:00pm to 11:00pm

How many guests: 150 Age Group: Mixed

Reference: Candlelight Inn

Is dinner provided for guests and tech: Yes ☐ No ☐

Show interested in: ☐ Sound and lights: \$519.00 ☐ Sound and Mirrorball: \$129.00

Price of show selected: \$_____

50% Deposit required: \$_____

Balance due during show: \$_____

Overtime is available. We will need two cafeteria-style tables and two 120 volt 20 amp electrical circuits within 20 feet of the playing area.

This proposal is valid for 90 days and will be considered a valid contract when the signed copy and deposit is received by Fling-A-Things.

Signed: _____ (your signature)

Please fill in all blanks. If you have any questions, please feel free to call. There is a \$25.00 charge for all canceled contracts.

____ Please return with your deposit. ____ Please keep for your records.



814 W. BROAD STREET
BETHLEHEM, PA 18018
(215) 905-0919

Dick Randall of Fling-A-Things, Bethlehem, PA uses this form, stored on computer, to record all the specifics of each booking. Once signed by the client and by Randall, this proposal becomes the agreement for the event.



Crossover Networks . . .

Who, What, When, Where and Why!

By Adolph Santorine

One of the most overlooked aspects of speaker systems is the crossover network. Understanding what crossover networks do, how they work and what's right for you and your operation takes some thought. It's something every operator can do and can save you a bundle of cash in the long run.

The reason for a crossover network is to divide the incoming signal into high frequencies for the tweeter and low frequencies for the woofer. It's a matter of specialization, similar to going to a dentist for your teeth and a podiatrist for your feet. The woofer specializes in the low-frequency content of your music, and the tweeter specializes in the high end. It is important that the two parts of the music are properly separated. Not only will it allow the woofer and tweeter to last longer, but it will make the system sound better as well.

Understand that woofers don't need to "see" the high frequency signal. When

they do, it can cause the woofer to have problems reproducing the low frequencies, generate excess heat and cause unexpected woofer failure. On the high end, the problem is even worse, not only is excess heat generated, but the dome on compression drivers may strike the surrounding surfaces, causing an awful sound, and destroying the driver's diaphragm. If this happens at a show, the results are expensive and embarrassing. The best method of preventing this from happening is through the use of a crossover network.

The most common type of crossover network is the passive crossover that is built into nearly all full-range loudspeaker systems (see figure 1). This is typically a collection of coils and capacitors that divide the signal after it is amplified.

The technology for doing this is very old, and well known in theory. Inexpensive speaker systems use "first-order" 6 dB per octave crossover networks for the

tweeter, and let the woofer run without a crossover. Better systems incorporate both high and low frequency crossover networks, and the best systems will have "second-order" 12 dB per octave crossover design, and two filters: a high-pass for the tweeter and low pass for the woofer. These filters are exactly as they are described. The low-pass filter allows low frequency signal to "pass" to the woofer, and blocks the high frequency. The high-pass filter does the opposite, blocking the low frequencies and "passing" the high frequency. Quality internal passive crossover networks usually incorporate some type of tweeter protection, either a fuse, "circuit-breaker" or lightbulb.

During a gig, volume levels typically get progressively louder, especially as the night wears on. Should, by chance, you overpower the speakers, fuse or circuit breaker tweeter protection becomes inconvenient and a hassle. If the fuse blows, or the breaker trips, there is a



Internal Passive Crossover Network

noticeable change in the quality of the sound (your audience can't miss it), and it requires resetting the breaker or replace the fuse.

The best type of passive crossover for DJ use is the 12 dB per octave high and low pass filter with lightbulb protection. Should the operator over-power the system, the lightbulb will quickly and subtly reduce the amount of power to the tweeter without a major interruption to your show. As the power to the speakers is reduced, it automatically returns to its original state. Your speaker components (and your reputation) emerge from the error intact.

Many speaker systems with passive crossover networks sound very, very good. In many situations, passive crossovers are perfect for the application. When you are doing a small hall and don't require extremely high levels of sound, passive crossovers are perfect: Simple, straightforward and easy to transport.

Next time: Bi-Amping!

Adolph Santorine is President of ProSystems

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DJ COMP _____

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CITY _____

STATE/PROV _____

CNTRY _____

ZIP/PC _____

PHONE _____

VISA/MC # _____

EXP. _____

SIGNATURE _____

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OR FAX BACK TO 716-385-3637

9

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It can be used either with or without a subwoofer. And with the PUNCH-10, no separate crossover is needed to add a subwoofer to your system. See your dealer for a demonstration, or contact:

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Signal Processing

Furman Sound, Inc.
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Greenbrae, CA 94904 USA
Phone: (415) 927-1225

KARAOKE!

BUILD YOURSELF A CORPORATE NETWORK

If you are contemplating adding karaoke to your Mobile DJ service, you may be agonizing over the initial expense. You are probably asking yourself, "Can I get enough additional new business to recoup this investment?" I know, because I've been there. One of the first things I realized about karaoke was that it offers some excellent promotional opportunities for you to "tie-in" with businesses outside your service. Here's the twist we took in selling karaoke that has been very successful.

After dealing with the costs of adding karaoke to our service, there was little left in the budget for promotion. Being that we serve an area with a radius of over one hundred miles, we needed an economical way to reach our potential clients and introduce them to karaoke. I contacted a local beverage distributor and explained karaoke and told him how it would revolutionize the local bar entertainment scene.

The distributor had a promotional problem of his own. He needed help introducing a new product from Miller Brewing Company called Miller Genuine Draft. We struck a deal to have the beer as our official karaoke sponsor. While many of the details were worked out as we went along, the

immediate response from bar owners and patrons was phenomenal. Sales of the beverage in the bars with karaoke went up 200% to 500%. The distributor was happy and we were happy. And if imitation is the sincerest form of flattery, the rival beverage distribution company in town began sponsoring our competition.

How can you make this "Networking" idea work for you? First, the deal has to have mutual benefits for all involved. To get Miller Beer to embrace the idea, they needed to know the idea had plenty of value to them. Here's what we did for them:

- Announced their sponsorship and plugged their products throughout each karaoke performance.
- Our karaoke MCs wore Miller genuine Draft T-Shirts, which had our company logo on the back.
- Gave out prizes (T-shirts, hats, keychains, sunglasses, etc.) supplied by the sponsor. Displayed the MGD neon sign and MGD/karaoke banner.
- Worked as a liaison between the bar and the beer company.

In return, our sponsor provided:

- All give-aways
- Shirts for staff and bartenders
- Custom made two foot by three foot

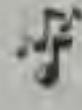


karaoke/MGD posters

- Two banners and neon lights for each show

Plus, they paid the printing costs for request slips and song book covers, and provided special discounts on Miller Genuine Draft to bars who booked our karaoke service.

We ran one promotion where the beer company printed flyers and distributed them to every account in the area. The flyers announced their association with us and offered a fifty dollar discount off the first karaoke gig with a chance to win a free karaoke night.

Getting karaoke off the ground in your area may take a little time and effort, but the more help you have, the faster it will grow. Win-win situations like the one we maintain with Miller Beer proves that corporate America is interested in new promotional ideas. If you knock on the right door at the right time, it will pay off! 

Bob Kramarik is owner of Bobby K Sound Systems, Elmira, NY. As one of the first to establish a successful, multi-unit DJ company outside a metropolitan area, he has established himself as a specialist in designing unique ways to promote his DJ/Karaoke service.

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I KNEW THE BRIDE
WHEN SHE USED TO
ROCK N' ROLL,
I KNEW THE BRIDE
WHEN SHE . . .

*Submitted anonymously**

Every word of this story is true. As a matter of fact, if I was any more graphic with the details, I could have sent this to one of the supermarket tabloids. Before now, I have told only two people about this bizarre incident. Maybe it's because I just didn't expect anyone to believe it as I can hardly believe it myself. But I assure you IT DID HAPPEN!

It all began as just a job, nothing more than another Saturday night wedding reception. I noticed early on that it was a "partying crowd". The first serious party person was the bride herself. It was obvious she was here to have a good time. On several occasions during the evening, she came up to tell me what to play, who not to listen to, and family gossip about people I didn't even know. The groom, on the other hand, was quiet and reserved. It was hard to picture the two together.

The job was pretty much routine and four hours later it was time to say "Good Night" and get paid. As I was breaking down, the bride came rushing up and said "I forgot my checkbook!" *So what else is new? I just want to get home.* "Look", she continued, "come over to the house and I'll get your check." After a series of conversations with her new husband, in-laws, friends and relatives, she determined I should give her a ride home! *What's going on here??* "What about your husband??", I asked. "Don't worry about him", she said. Five minutes later, the DJ (me) and the bride, (a woman I had never seen in my life six hours prior to this), were on their way "home" from the reception.

Arriving at her parents' home, the plot thickened. She realized she had also forgotten her keys. No worry. Still in her bridal gown, she informed me she knew how to break into the house through a basement window because that's how she got in when her parents would throw her out of the house. *What am I doing here??*

After about ten minutes, still in her gown, she returns to my van with the check and says, "Everyone had to stop at the hotel, they'll be about an hour . . . do you want to come in??" *Do I want to come in? Is she for real?*

I explained that I really had to leave, when suddenly she climbed back into the van and said in a risqué tone, "I'd really like to do something to make up for inconveniencing you so." That led to an unexplainable chain of events that ended twenty minutes later. I drove away with the windshield defogger on full. My emotions were numb. I just could not believe what had happened. I didn't know what I felt and I still don't know how it all happened. But somewhere along the road on the way back to reality, I swore I saw the ghost of Rod Serling holding a sign that said "You are now leaving the Twilight Zone".

ff

*We don't normally accept anonymous material, but after some serious editing to the original manuscript our staff concurred it made a unique story.

**Send your DJ HORROR STORIES To Horror Stories,
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JIM LAABS EXPANDS DJ LINE

Jim Laabs Music, located at 1055 Main Street in Stevens Point, Wisconsin has been a leader in the music industry since first opening their doors thirty-five years ago. Much of their success is due to the fact that Laabs has always been open to new ideas and has been willing to change with trends in the music industry. When Laabs opened in 1957, it was primarily a musical instrument store.

As the interest in guitars, drums and instruments grew, Laabs responded by taking on additional products and lines. Now, with the growth of DJ and Karaoke entertainment, Laabs is again expanding.

Laabs has recently purchased two adjacent buildings and is in the process of expanding their MI and DJ departments to over 32,000 square feet of floor space. In addition, the new showroom will feature isolated DJ sound and lighting display areas.

Laabs is a dealer for American DJ, Denon, Crest, Meteor, Stanton and Pioneer Laser Karaoke along with many other popular DJ lines. They also offer fast delivery on custom DJ cases built to each buyer's specification.

For over thirty-five years, Jim Laabs Music has been serving musicians and has now made a major commitment to the DJ industry. Specializing in quality equipment backed with "honest answers from the Sound and Lighting Professionals", Laabs has the kind of attitude that's a plus for the DJ industry. For more information, talk to Laabs' resident expert DJ, Pat Dunn. 1-800-657-5125.

CANADA'S PRO SOUND CELEBRATES 10 YEARS



Toronto DJs agree on few things, except that Pro Sound is the leader in custom built DJ equipment and roadcases. Don Wells has been operating the Pro Sound Shop in Thornhill (just north of Toronto) since March of 1982. The shop has 3,000 square feet of showroom and work area where the latest in sound and lighting equipment can be demonstrated. The Pro Sound Shop represents forty-two suppliers including Shure Bros., Cerwin Vega, Stanton, Davoli, Soundcraftsman, Crest, and Carver.

Don and his staff at Pro Sound design and build custom roadcases and speakers, the PS15 being their most popular. Pro Sound is fully computerized, keeping track of a client list of over one thousand DJ companies. Sales and service of custom-made and dealer products is their main business. Rentals of lighting and all sizes of sound equipment keep them busy on weekends, and Don will deliver and set-up systems if required.

Although mobile equipment is an important part of Pro Sound's business, Wells designs and installs professional sound and lighting equipment for permanent locations, such as night clubs. His experience includes work for the Canadian Broadcasting Corporation, Toronto radio station CFKM (The Mix), and CARAS (Canadian Academy of Recording Arts and Sciences - who produce the JUNO awards, Canada's Grammys). The Pro Sound Shop is at 5 Glen Cameron Road, Unit 21, Thornhill, Ont. (416) 731-4121.



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(Kip Addotta) Kip Addotta
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(Fred "August" Campbell) August Campbell & The Spur Of The Moment Band
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CD Remote touts DJ Features

Interesting things are happening in CD playerland. While response to the new CDPs from Denon and Stanton remains hot, there is a large segment of the DJ populace content to use the same type of CDPs on the road that they have at home. Many DJs, in fact, have become so comfortable with consumer line units selling in the \$150 to \$250 dollar range, that they may never switch over to the more professional models. The reason is simple. When there were no pro-CDPs, they bought what was available and until they actually road test one of the new units, they'll continue to resist change. In the days of turntables, operating with non-pro gear was critical. Lightweight TTs were far too susceptible to knocks and bouncy floors. But most inexpensive CD players can take a few lights bumps without skipping into next week. DJs have learned that consumer CDPs, although limited, can be effectively used on the road. The problem remains that these players are not equipped for DJ use. They have no pitch controls, and the function buttons are just not designed or placed for use in pro-DJ applications.

Enter ECON, a Swedish company that saw the problems DJ were having using consumer CDPs and came up with a solution: The ECON Model 300, remote controller. The best way to explain the ECON Model 300 is to compare ECON to a company that builds race cars. They start with a stock Chevrolet, but when it leaves the shop it's ready to race. Econ begins with stock Technics SL-PG 300 (or similar model) CD players. These are the same players that many DJs use right out of the box from their local stereo shop. The company then surgically attaches a multi-pin jack to the player's circuitry. The jack is then mounted on the back of the unit.

The ECON 300 remote control can now be connected. Without overriding any of the machine's natural functions, this controller gives the user the ability to vary pitch up or down 8% as well as a 4% plus or minus temporary fine variance. Between the two, DJs who take pride in laying beats right on top of another, will have no problem. But even for DJs who don't do a lot of fancy mixing, the model 300 has merit. The cable for the remote is over six feet long, making it possible to locate the CDPs in a console or elsewhere on a table and have the remote next to your board. The controller itself is virtually bullet-proof. The buttons are positive and easy to see. The feel is solid.

In application, the remote controller proved to be quite an asset. Slip in a disc and use either the ECON 300 or the buttons on the CDP to select track. The Technics' "Auto-Cue" can be automatically set or overridden allowing the user to have the machine stop at the end of the track or play through. In auto-cue, the machine will automatically cue and pause at the selected track, waiting for the start command. Cue-time from track to track averaged under two seconds. Overall, the ECON Model 300 is an exceptional device and a definite enhancement to the Technics CDPs. As these are single independent players, you can

take one to the shop and still be able to use the other. And ECON offers a up-date program so that you can upgrade to new players without having to buy new controllers. The disadvantages are, as with all consumer units, these Technics units are not as stable as pro-units and can skip. For DJs now using similar units that should not be a problem. They are also slower than pro-units in gobbling up a CD for play. Suggested retail price per unit is \$549 which puts them in the same ball park as the new Denon and Stanton units.



When you consider the existence of CD players such as Sony's "Discman" which can take substantial knocking around, yet requires less than a 6" by 6" square of space, it will be interesting to see if ECON will put their technology to work in providing DJs other alternatives in the CD player marketplace. For more information, contact ECON North America Inc. 735 10th Ave., SW Calgary, Alberta, Canada T2R 0V3. (403) 265-0870.

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Dr. Shock Jock
Sez:

I WANT MY KTV!!

Mobile Beat readers! I, Dr. Shock Jock, having returned from the "FIRST PERSON TO USE KARAOKE IN AMERICA" convention in Rio Linda, CA, will soon be sharing with you the reams of information gathered from this meeting of the minds. The word "I" was heard so often I swore I was at an opticians' convention.

However, I must address in this column a more pressing personal concern. There is presently a new late-night Karaoke TV show whose producers failed to consult with me. The resulting effect from the lack of my input on the show is obvious.

The existing format will never work. A better approach would have been a combination talk show/gong show production, with Ed McMahon (who's in the 'hood anyway doing STARESEARCH) providing the couch from the old TO-NIGHT SHOW set and spending the summer doing his usual I'll - laugh - at - anything schtick.

If Chuck "GONG SHOW" Barris is not available, perhaps Howard Stern and Jesse Jackson, two experienced talk show hosts, could be recruited to work together conducting the humiliating up-close-and-personal interviews of the contestants with questions like; "Well, Joe, about how many Budweisers does it take to get you up to make an ass out of yourself?" or, "So, Sandi, what's in your laser-disc future?" Maybe they could even think of their own questions.

And, oh . . . no judges are necessary - GONG 'EM all. Why? Because the whole concept really sucks. If these fools were any good they'd either be somebody like - WHOA! - the original artist, or just another mediocre singer in some crummy band at the Holiday Inn where no one goes to see the band anyway, must less put them on TV. So knowing they're not any good in the first place makes it impossible for me to watch the show. If these contestants' singalong roots came from singing in the shower, maybe they should have taped the SHOW in the shower. Now that might get some attention. Actually, I think the producers have their doubts too. Did you notice the audience is sitting on aluminum folding chairs? Stay tuned.



MOBILE BEAT CONGRATULATES:

Barry Seiden, former East Coast Region Sales Manager for Numark, now National Sales Director for DJ Products, for Denon

Cindi Laudati, formerly with Rhino, on accepting the position of Publicity Director for Sound Wave/Tropical Storm Records (Dist. by WEA)

Scott Davies (of American DJ Professionals) and his wife on the birth of their daughter Kristina (6-3-92)

NESS on the celebration of their fifteenth anniversary.

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